St. Charles Seminary Library
Carthagena, Ohio
pro S 60

LITERARY GHOSTS
—John P. Sisk

THE

Commonweal

Christmas Book Issue

GABRIEL MARCEL'S WAY
by Seymour Cain

THE LIGHT TOUCH
by Bette Richart

James Finn Anne Fremantle Richard Gilman
Jean Holzhauer Richard Horchler
Betty Kaufman Bernard Murchland Leo R. Ward
Max Cosman Josephine Jacobsen
Philip Deasy Nora Magid Ronald Gross

olume LXXIII, No. 11 December 9, 1960 Twenty-Five Cents

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKS FOR CHRISTMAS

WE HOLD THESE TRUTHS

Catholic Reflections on the American Proposition

by John Courtney Murray, S.J.

"An admirably clear, forceful, comprehensive statement by one of the great thinkers of our time about some of the most perplexing and fundamental issues that we confront." ROBERT M. HUTCHINS, President of the Fund for the Republic. "Every thoughtful American will greatly profit from his masterly treatment of the 'American Proposition'." —WILL HERBERG $5.00

THE SCREEN ARTS

A Guide to Film and Television Appreciation

by Edward Fischer

How to judge and enjoy movies and TV. "Mr. Fischer is an uncommonly capable and conscientious critic and a lively writer."—MSGR. JOHN S. KENNEDY in *The Catholic Transcript* $3.50

THE LABYRINTHINE WAYS OF GRAHAM GREENE

by Francis L. Kunkel

"The most lucid, intelligent assessment of Greene yet to appear."—WILLIAM YORK TINDALL $3.50

ST. MADELEINE SOPHIE BARAT

by Mother C. E. Maguire, R.S.C.J.

Madeleine Sophie lived through three revolutions and started an educational one of her own. Eighty Sacred Heart Convents were founded in her lifetime: surely a record for any mother foundress? $3.75

WAITING FOR CHRIST

by Ronald Knox & Ronald Cox

The Old Testament prophecies about Christ and their fulfilment. As in the other much-praised Knox-Cox books, the Scripture text faces the commentary. Chosen by the Thomas More Book Club. $3.50

WOMEN IN WONDERLAND

by Dorothy Dohen

". . . attractively sparkling and unpompous style . . . witty and wise—I hope it reaches every Catholic spinster, wife, widow and *femme seule* in these United States."—ANNE FREMANTLE. $4.50

RETREAT FOR BEGINNERS

by Ronald Knox

Talks to schoolboys in retreat. Reminiscent of the "Slow Motion" books and equally enchanting. $3.50

I LOOKED FOR GOD'S ABSENCE

by Irenaeus Rosier, O. Carm.

"Father Rosier worked incognito as an iron miner in France. . . A most compelling, apostolic story. Takes you very deep into the hearts of men living in midst of squalor, darkness, silicosis. Superb."—*The Catholic Bulletin* $3.95

THE RESURRECTION

by Francis X. Durrwell, C.SS.R.

An examination of the Resurrection as "one of the inexhaustible mysteries of salvation," in the light of the writings of St. Paul. Widely acclaimed as a theological landmark in its original French edition, this significant new work is rapidly taking its place as a modern classic. $6.00

At your bookseller

SHEED & WARD

64 University Place

New York 3

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE
Commonweal
A Weekly Review of Public Affairs, Literature, and the Arts
THIRTY-SEVENTH YEAR OF PUBLICATION

week by week

SHAPE OF THE PRESIDENCY

THE NATION will very shortly learn President-elect Kennedy's choices for his new Cabinet. Announcement of these names will reveal much about the nature of the new Administration. But even before the details of the new Cabinet are made public, one can tell a great deal about Senator Kennedy's conception of the Presidency from the plans he has already announced for drastic alterations in Mr. Eisenhower's method of operation.

President Eisenhower introduced to the White House the military staff system with which he was most familiar throughout his career, and this system has been in effect throughout his two terms, with Assistant to the President Sherman Adams serving as chief of staff during most of this period. Regular conferences of the White House staff were held, not in the President's office as in the days of Presidents Roosevelt and Truman, but in that of the Assistant to the President. When discussions of policies and programs took place, President Eisenhower was normally not present to listen to the arguments that were put forward. Instead, recommendations were drawn up under the direction of Sherman Adams or, since Mr. Adams tripped on a Goldfine Oriental rug, of his successor, General Persons, and then submitted to the President for his approval or disapproval.

President Eisenhower's innovation had much to commend it. The Presidency is at best a killing task. In theory, the military staff system should help, not least of all by permitting the President time to think about the future rather than being forced to immerse himself in day-to-day problems. But the great danger, of course, is that the President will become isolated in the dead center of his own Administration, that he will lose contact with much that is going on. Precisely this is what seems to have happened very often in the case of Mr. Eisenhower. During the Sherman Adams' regime in particular, Mr. Eisenhower frequently gave the impression of being a ceremonial Chief of State rather than a working Chief Executive. In that period especially his reaction to questions by White House correspondents often made it painfully clear that he was in fact quite uninformed about important matters—matters which in many cases were familiar to even the casual newspaper reader.

CONSTITUTIONALLY, there are some duties and decisions which the President cannot delegate. With the staff system as it has operated under President Eisenhower, however, a strong Secretary of State and a strong Assistant to the President can "relieve" the President of many chores, and for most of his term in office President Eisenhower has had both, in the persons of the late John Foster Dulles and Sherman Adams. The effect produced, almost inevitably, was of a President not in complete charge of his own Administration, and it is not surprising that even members of the Eisenhower Cabinet have sometimes been reported as unhappy with a system that meant dealing with a Sherman Adams when they felt their problems needed the Presidential ear.

It is this system which President-elect Kennedy has announced he will abandon. The post of Assistant to the President, long held by Sherman Adams and now by General Persons, will not be filled at all, thus eliminating the buffer between the President and his staff and between the President and his Cabinet. The size of the White House staff, which was considerably expanded under President Eisenhower, will be cut back, again in an effort to ensure personal contact by the new President with officials of his Administration.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The direction of all these changes is plain. Senator Kennedy is a young and vigorous man, and he clearly intends to hold the reins of government in his own hands. As President, he obviously plans to be deeply involved in the day-by-day and even hour-by-hour operations of the government; the key decisions will be made by him, not by a subordinate.

This decision by Senator Kennedy to return to the Roosevelt and Truman pattern is a daring one —more daring, perhaps, than at first appears. The scope of the Presidency and the extent of the President's responsibilities have in recent years increased astronomically. Young and vigorous as he is, Mr. Kennedy may in time find that some modification of a staff system has become inevitable for any present-day President.

Right now, however, we think Mr. Kennedy is wise in centering the decision-making in his own hands. By virtue of circumstance and his own public declarations, his first hundred days in office will be crucial ones, doing much to determine the character and direction of his Administration. As the campaign indicated, Mr. Kennedy's conception of the Presidency differs sharply from that held by Mr. Eisenhower. Scrapping the Eisenhower staff system underlines this difference and is, in our opinion, a good move.

REVOLUTION IN LATIN AMERICA

THE RISING revolutionary sentiment in South America, Central America and the West Indies appears to be directed principally against the United States. Inequitable distribution of land, income and wealth in these countries is primarily a domestic problem. But the association of Yankee business interests with local men of wealth and Washington's support of even dictatorial oligarchies tend to make this country a target for vehement social protest. Indignant nationalist sentiments, with which such Latin American social protest is often compounded, arise from such factors as United States dominance over the extraction of raw materials (to be processed overseas) and its often ruinous setting of quotas and prices.

Soviet, Chinese and Castro agents are therefore exploiting revolutionary situations which are virtually ready-made. Outbreaks are on the increase. In October, Salvador was taken over by a revolutionary junta which has still to achieve diplomatic recognition by the United States—or Argentina, Brazil and Chile. Uprisings have led to a

THIS WEEK

Week by Week 267

Gabriel Marcel's Way
by Seymour Cain 271

Literary Ghosts
by John P. Sisk 274

The Light Touch
by Bette Richart 277

The Screen
by Philip T. Hartung 279

The Stage
by Richard Hayes 280

The Poem
by Josephine Jacobsen 281

Critics' Choices for Christmas 282

Book Reviews 290

THE COMMONWEAL
386 FOURTH AVENUE
NEW YORK 16

Editor
EDWARD S. SKILLIN

Managing Editor
JAMES O'GARA

Associate Editors
JAMES FINN
RICHARD HORCHLER

Drama Critic: RICHARD HAYES; *Movie Critic:* PHILIP T. HARTUNG; *Paris:* ROBERT BARRAT; *Rome:* GUNNAR D. KUMLIEN; *Great Britain:* MICHAEL P. FOGARTY

JOHN BRUBAKER: *Advertising Manager*

Entered as second-class matter at the post office at Orange, Conn., under the act of March 3, 1879. Second-class postage paid at Orange, Conn. Printed in the U.S.A. and published weekly, except biweekly during July and August, at 440 Post Road, Orange, Conn., by The Commonweal Publishing Co., Inc., 386 Fourth Ave., New York 16, N.Y. MUrray Hill 3-9685.

Copyright © 1960 The Commonweal Publishing Co., Inc.

U.S. and Canada, $8 a year. Foreign, $10. Single copies 25¢
Printed at the Wilson H. Lee Co., Orange, Conn.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

U.S. Navy patrol to keep Castro militia and Castro weapons from infiltrating Nicaragua and Guatemala. There are serious disorders in Venezuela, where the demand for expropriating vast foreign oil company properties is growing, backed up not only by worker and student groups but also by political elements of considerable strength. Resentment in such destitute areas as Northeast Brazil, Bolivia and British Guiana is growing so desperate that serious outbreaks may be imminent. These comprise but part of the long catalogue of revolutionary situations in Latin America today.

In seeking to capitalize on them, Castro would seem to have many special advantages. Preeminent is the force of the present Cuban example. There are also strong linguistic, historical and cultural ties. If Castro agents are spread rather thinly throughout the hemisphere—except where they are concentrated to exploit the most promising revolutionary situations—Castro propaganda material can be found everywhere. In certain countries his *Prensa Latina* news service is particularly effective.

In this struggle of ideologies and ideas, the moderate elements in Latin America have a battle on their hands. Wealthy landowners and industrialists fiercely resist reforms; illiteracy is widespread among the masses; national economies, too dependent on exports of one or two commodities, are shaky; currencies and national finances are weak. Democratic agrarian, fiscal and industrial reforms inevitably appear too gradual to satisfy current popular demands. And if the substantial funds required for these programs were to come directly from the United States, that would comprise an additional obstacle. This late in the day we might simultaneously undertake two courses. The first would set in motion a comprehensive U.N. technical assistance program on a scale to dwarf all previous Latin American efforts. The other would revive the Good Neighbor idea and make it operative, with all that that concept implies in the way of action by government, by private organizations of all kinds and by individual citizens.

FINAL, FINAL FINALE?

WITH HIS declaration that "no sanctions or penalties were ordered" and that "no penance, much less public penance was to be exacted" from Catholics who voted to reelect Governor Munoz, the Archbishop of San Juan has closed the issue of "the Puerto Rican bishops." He has closed it, at least, in so far as the Catholics in this single case are concerned. Inevitably, however, this example will haunt many discussions to come.

Our opinion remains what it was. We wrote initially concerning the pastoral letter: "on the purely practical level, we think its long-range effect is bound to be bad. . . . on the theoretical level, the nature of this Catholic intervention seems to us singularly ill-conceived." We think these judgments have been borne out by the various conflicting statements which have since been issued by members of the Puerto Rican clergy. Nevertheless, we have had pointed out to us by several critics that there *is* a silver lining to this cloud. Many critics of the Catholic Church who resisted all our efforts to persuade them the Church was not the monolithic juggernaut they envisaged have now suddenly capitulated. So much is true. One can only ask if the price for such persuasion is not rather high.

THE GOLD RUSH

THE EISENHOWER Administration seems determined to make an exit as precipitous and undignified as that of Antigonus in "The Winter's Tale," whose scrambling departure from the stage is noted tersely as, "Exit, pursued by a bear." What the Administration will be pursued by, however, if its recent curious actions continue, is the bafflement and resentment of even erstwhile friends and supporters.

High on the list of inexplicable steps taken by the Administration must be the recent mission to West Germany in relation to the U.S. balance of payments problem. This mission, already known as "the Anderson-Dillon fiasco," is defended by Administration spokesmen as having had at least one good effect—that of convincing the world that we're really worried about our loss of gold and the resultant threat to the integrity of the dollar. If this is a good effect—which in these terms is at least debatable—there seems little doubt that everything else connected with the affair was utterly disastrous.

Something had to be done, of course, to repair the increasingly serious export-import imbalance, which is draining gold out of the country at a rate that is harmful to the position of the dollar in world markets. And it seems reasonable that hugely prosperous West Germany be asked to carry a larger share of the burden of both NATO and West German defense. But why, after ignoring the problem until this late date, did the Administration suddenly leap into unconsidered action? It is known that there

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

was a sharp difference of opinion between the State Department and the Treasury Department as to what should be done and how to do it. The State Department was overruled, predictably, and Secretary of the Treasury Anderson given approval for his plan, the details of which were not revealed, however, until they were unveiled in Bonn. According to officials in Washington, there was no real coordination of our State, Treasury and Defense Department objectives, no attempt to prepare or sound out our allies on the proposed plan, only cursory preparation of the Bonn government for the sudden —and, in view of past Administration policies, extraordinary—request for immediate payment of six hundred million dollars of U.S. military costs in Germany.

Even more astonishing—to the Germans, as it turned out, as well as to others in the alliance—is the fact that this highly important and radical decision was made, in the way it was, almost on the eve of the new Administration's takeover. Confronted by an abrupt demand for completely recasting Western arrangements on occupation and defense costs, especially when the demand was made by an outgoing government with no reference whatever to the plans and policies of the incoming Administration, German officials were understandably cool.

Furthermore, it has been revealed that Bonn representatives were willing to discuss various other means of easing the strain on the U.S. Treasury, but Secretary Anderson refused to consider any arrangements but support-costs payments. One suggestion, offered by West German Finance Minister Erhard, was that his country make prepayment of the six hundred fifty million dollar German debt for American aid, which debt is not due for twenty years or more. But this prepayment, of an amount larger than the sum Anderson asked for in support-costs, was summarily rejected.

The result of all this is that Secretary Anderson has come home chagrined and empty-handed and the balance of payments situation to be turned over to the Kennedy Administration remains as it was, except for the addition of consternation and resentment among the members of the Western alliance. Perhaps, as Mr. Anderson has said, one good result of his mission was to convince Europeans that the U.S. is truly concerned—hysterical, even—over its gold balance. A more obvious value this fiasco might have would be as a horrible example to the Kennedy Administration. A better illustration of how not to do things can hardly be imagined.

AS OTHERS SEE US

AMERICA ATTRACTS many censors and few who are anxious to learn. This at least is the opinion of Charles Brindillac, who visited the United States for some months last year. M. Brindillac, although not above criticizing, is clearly to be numbered among those few who are willing to learn. In an article he wrote for *Esprit* following his return to France, M. Brindillac attempted to break down some of the more common clichés that pass for viable currency in Europe whenever Americans become the topic of conversation.

Contrary to what many Europeans say, with support from some Americans, the United States is not, he reports, an oligarchy whose true rulers are screened from view by large organizations which are the secret control centers. Nor is the average citizen simply a malleable, shapeless mass waiting to take form from societal pressures. The mass media are large and powerful but do not swallow up all individual expression. The mass civilization which is so frequently decried, and which the United States approaches, tends, according to M. Brindillac, "to develop its own antibodies and to correct undesirable trends." Europeans easily discern the undesirable trends but they too readily overlook the healthful antibodies which are at work.

Still, criticisms are inevitable and much in order, and this European observer made several penetrating observations. One of the most incisive thrusts is the comment that "Americans love democracy, but they do not quite know what to do with it." To this observer, domestic politics in the United States was uninteresting because the general citizen was uninterested. The familiar, traditional issues have been worn away. He found only one great exception to this general statement—the racial issue. And concerning the problems of desegregation this French critic found little reason to hope for a real change.

The reflective observations of foreign visitors have always interested Americans. Nor is it surprising that this should be so. Apart from the flattery implicit in such careful attention is the very real possibility that one will better understand his own country. In any case, it is not disputed that Americans still have much to learn from Europe and its traditions, and, to judge only from M. Brindillac's article in *Esprit*, it is, happily, becoming increasingly clear to European observers that this is now a two-way street.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Gabriel Marcel's Way

In his own way, speaking in his own tone, he communicates to us the perennial philosophic quest for contact with reality

by SEYMOUR CAIN

GABRIEL MARCEL has doggedly and courageously followed his own way throughout a philosophical career that covers half a century. An existential philosopher decades before the term "existential" had become fashionable, a phenomenological thinker long before phenomenology had become a central concern of European philosophy, a religious philosopher at a time when religion had not yet regained respectability in philosophical circles—Gabriel Marcel has been a herald of our times.

Marcel belongs in the illustrious company of Martin Buber, Nicholas Berdyaev, and others who have struggled to renew and reintegrate the shattered human spirit in this terrible century. Like Buber and Berdyaev, he has held fast to his unique personal vision, while at the same time speaking as a member of an historical religious community, and in his case this may have been doubly hard, since he had to take the path of formal conversion.

Marcel's conversion to Catholicism in his fortieth year culminated years of patient metaphysical inquiry and fulfilled an exigent personal quest. Since his conversion, he has continued to explore his major metaphysical and "metapsychical" concerns, without feeling bound to conform to any finished philosophical system or prescribed habits of thought. Gabriel Marcel is a nonconformist Catholic philosopher—non-Thomistic and even anti-Thomistic. He is a leading existential philosopher—associated in histories of contemporary thought with Martin Heidegger and Jean-Paul Sartre—who proclaims a human community centered in God. He is French to the core, a disciple of Henri Bergson, and at the same time a debtor to German and British idealists, as well as to two American philosophers—Josiah Royce and William E. Hocking.

Readers both here and in Europe have sensed something inimitable and precious in the writings of Marcel. He does not fit the usual picture of the philosopher—we associate no university chair, nor philosophic system, nor ponderous treatise with his name. Yet in his own way, speaking in his own tone, he communicates to us the perennial philosophic quest for contact with reality.

MARCEL is not the kind of thinker who has a system of cubbyholes—crude or intricate—into which he puts all the stuff of his life and thought, or, failing that, throws what won't fit into the wastebasket of intellectual oblivion. He is not the kind of thinker for whom things must come out even, with no overlaps or out-of-jointness, with all of it formulable in logically consistent and meaningful statements. He is not the kind of thinker for whom the world is a neat pyramid of billiard balls, varying in place and size from the electron-flash to the Absolute—neat, clean, and well-lighted, with everything in its place. He is not the kind of thinker who advances with deliberate and systematic method along a route that has been carefully mapped beforehand to reach points where definite answers will meet definite questions. He is not the kind of thinker who presents his thoughts in 1-2-3 order, following the objective outline so favored in high school English courses and Aristotelian rhetoric.

Marcel's way has been different. His way has been more like that of the poet or novelist who says and makes what demands to be said and made by him, striving to fulfill in creation an inner demand and urgency which calls on all his skill and power, but which cannot be bodied forth by conscious will alone, according to plan and schedule, and which cannot be imaged in advance. The Book the creative writer writes is the corpus of all his writings, which sound the themes he has been concerned with in all his work. But he does not know what the Book will say until he has written it, and even then he cannot sum it up in a formula. So

Mr. Cain is associated with the Institute for Philosophical Research. This article will form part of a book for the series "Studies in Modern European Literature and Thought" (Bowes and Bowes, London).

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Marcel has groped and striven along the tortuous and labyrinthine ways that took him from the desert world of nineteenth-century idealist philosophy to the rich fruitlands of life in its unique and individual reality —and to a "concrete philosophy."

When Marcel started this philosophical pilgrim's progress, he was aware of some of the concerns that were bothering him, but he had no prior knowledge of where he would emerge. The first part of his early master work, the *Metaphysical Journal,* which traces the beginning of his journey, is painfully arid and transcendental, as Marcel himself has acknowledged. The evocative analyses of human existence and the "concrete philosophy" of his later days are not conclusions that follow inevitably from the early thought and could have been deduced beforehand.

Marcel did not keep this philosophical diary to himself as a private workbook, in preparation for a "real" book—as he had originally intended—but presented it to the public as a philosophical work in itself. His motivations for doing this were not merely a dogged honesty in presenting the living day-to-day record of meditations that grope and make false starts and double back on themselves. Empirical scientists could and have done the same thing to record the actual processes of inquiry. But Marcel was doing something more—he was saying that this is what philosophical thought is really like, and that an expository treatise, with the sober schoolman's beloved beginning-middle-and-end, neatly sectioned with letters and numerals, both Roman and Arabic, gives a distorted and flattened picture of what such thought really is. The way and the what of Marcel's thought are bound together—indeed, the way is the what.

Marcel has retained a preference for a diary mode of presentation and returned to it on more than one occasion. Another favorite mode is the phenomenological essay, where Marcel takes the reader with him on a search for the meaning of specific human realities and concerns, such as hope, fidelity, "I," and "Thou." He calls on the reader to participate with him in an intuitive groping for meaning, to respond to the many evocations the phenomenon calls forth, so that he may gain insight into the meanings intended by our elemental speech. This is not a matter of following an argument, of assenting or dissenting to certain statements, of logical analysis and understanding. The "understanding" Marcel calls for is more like the appreciation and insight called for in our encounter with art, history, religion, and other persons.

MARCEL'S PHILOSOPHICAL stance is essentially auditory, rather than optical. He is an ear-man, rather than an eye-man, following Herman Cohen's dichotomy. Marcel is not the spectator who looks for a world of structures that may be clearly and distinctly seen. He is the listener for (and responder to) "voices" and "calls" that make up the symphony of being, which for him is ultimately a supra-rational unity beyond images, words, and concepts.

From an early age, long before Marcel knew who he was and where he was going, music furnished him with the concrete embodiment of that realm which can only be heard and not seen, can only be participated in but not demonstrated. It also furnished him with the paradigmatic form of expression which his philosophy tried to approximate. For in music the way and the what are indubitably inseparable. Music does not provide us with an idea-content that we may abstract and consider apart from our listening to it—at least in the mind's ear—and our actual participation in it, meeting with it, being with it. Music does not furnish us with objects to look at or grasp, nor is it the effluvia of an interior monologue.

It is impossible to estimate the importance music has played in Marcel's thought, for it has continually presented him with a level of reality and a mode of relation that transcend the limits of idealist and empiricist philosophies. He attributes to it—especially to Bach's music—his understanding of religious experience and his own religious development. It is important to note that Marcel's favorite mode of musical expression ever since he was a boy has been improvisation. There is something characteristic perhaps in this emphasis on the immediate and spontaneous mode. But also this points up the insight that the dialogical and encountering element that Marcel sees as a central quality in musical experience is not merely a matter of listening to or playing the music of others. The most spontaneous form of making and bodying forth music is also and especially a participation in and response to other reality. Improvisation is not merely "self-expression," the external manifestation of subjective feelings and impressions—it is *dialogue.*

AN UNSYMPATHETIC interpreter might be tempted to see in this emphasis on music and the realm of supra-rational harmony a typical romantic flight from the everyday human realm of suffering and fault, of strife and cross-purposes, of doubt and despair. But long before Marcel devoted himself to these very topics in his later philosophical writings, he had

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

dealt with the realm of inter-human conflict and confusion through his third form of expression—dramatic writing.

In his personal *mémoire* Marcel tells us that he was very early confronted with the fact of irreconcilable and incompatible personalities in his own family circle, and that desolation and despair were his earliest companions. It was these incompatibilities and these negativities that he dealt with in the plays he wrote, the first of which he published in 1914, at the time of his earliest metaphysical journals.

Again it is illuminating to note that the literary mode Marcel found most natural to him was not narrative or description, but drama—not statements about, but presentations of—through characters, that is, through "voices." For Marcel, always the auditor, thought of his plays not as "spectacles," but as "symphonies" or other musical forms, in which the characters sounded various parts in the whole—which is to be *heard* even more than it is to be seen.

Here again, he found a model for his thought, in this form of expression through enactment, where all takes place through the actions and interactions of the characters in a whole of action where they retain their unique and irreducible individuality and unpredictability. The "irreducible originality" and "singularity of perspective" of action was important for a man who rejected the notion that concrete realities can be reduced to a descriptive or analytical formula that will abstract from their individuality and spontaneity.

Marcel was opposed quite early to the absolute idealist notion that concrete realities can be integrated (thought) into the great big bloomin' All or One; he rejected the idea of an intelligible whole, of the summing up of everything beforehand in a formula—a *summa* of reality. He held to the decision and new-making (or new-breaking) quality of action, whereby action makes a real difference that cannot be thought away and integrated into some abstract whole. In action he found a concrete and dramatic relation between realities, for to act is *"to take up a position"* against something or someone other, in a dramatic whole. Abstract thought attempts to do away with this essential over-againstness and the twoness involved when a real self confronts a real other in action.

Marcel chose drama because he had to "make it new," and more to make it concrete, to body forth in thought incarnate. He chose tragedy, a tragedy of thought, of conscience in tension. In this act of creation he concretely opposed the idealism, rationalism, and positivism he was to defy in his thought. "I am convinced," he said, "that it is in drama and through drama that metaphysical thought grasps and defines itself *in concrete*."

At the same time as Marcel was pursuing the intense, abstract, rigorous meditations that fill his early journals, and writing solid metaphysical papers, he was composing these dramatic pieces of people caught up in desperate situations, ruin, and self-destruction. The existential concerns and situations that were to be the subject of his later thought were expressed here very early, acted out, embodied, done up into imagined life. From this we may detect the relation between his thought and his drama, which is by no means the wan allegory or pallid personification that might be favored by the abstract academic thinker trying his heavy hand in the realm of the imaginative. We can go forward from his plays to his later thought, or backward from the thought to the plays. They are mutually illuminating but the plays come first, they stand by themselves, with their real individual characters, in action incarnate.

Marcel's plays are full of ideas, of the clash and contradiction of ideas, but they are not the dramatic presentation of what has been previously worked out in abstract thought. The young Marcel turned to drama because it was his peculiar form of literary expression, and he confesses to the relief and satisfaction he felt in dealing with the human and interhuman realities after long groping in the murky caverns of abstract thought. It was only later, he says, that he realized he had been dealing dramatically with the themes that were to be emphasized and exploited in his later thought. He did not plan it that way. He was graced with or chose a blessed unconsciousness, a purposeless purposefulness.

THUS IN Marcel's lifework there are three paths or ways: first, the way of music, of spontaneous improvisation, pointed to a realm where communion is fully achieved; second, the way of metaphysical meditation and phenomenological analysis, locating in thought the beacons and reefs on man's spiritual journey; and third, the way of dramatic presentation, of the acting out in concrete characters and situations of what is explored independently in the metaphysical meditations.

To follow Marcel on his way, we need not necessarily accompany him on all of the three paths. The first way is closed to those of us who do not have his musical predisposition and do not share his gift for improvisation; and, in the nature of the case, we cannot even have "documents" of his improvisation; furthermore, his written compositions are scanty and are not his major creative contribution. The second way is fully documented—in his metaphysical journals, in the phenomenological essays to be found in *Homo Viator, Being and Having, The Mystery of Being, From Refusal to Invocation,* and in many periodical essays. The third way is also open to our participation, for about two dozen volumes of Marcel's plays exist in French, in or out of print. (As yet few of them are translated into English.) Note that the essay summing up Marcel's

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

mature thought ("On the Ontological Mystery") first appeared as a postface to one of his plays, *The Broken World.*

The average reader of philosophy, lay or professional, may be annoyed at having to follow a man's thoughts through a disconnected series of diary entries, essays, and plays. He expectes books with a single topic, stating a definite problem, and proceeding through a series of chapters, more or less systematically arranged. He wants a stable and definite object for his thought, clearly and directly presented. But Marcel does not give us any books in this sense.

Those of Marcel's philosophical works which are not journals are collections of essays, held together by a keynote title and a pervasive set of concerns. The one exception perhaps are his Gifford Lectures on *The Mystery of Being,* given late in his career, a belated attempt at a quasi-systematic presentation of his thought. But this late work does not betray Marcel's intransigeant reluctance to impose an external, objective unity on his thought, and to translate the original tone and color into some bland didactic presentation. It follows the way of evocation, allusion, suggestion, as do his other works.

But when the reader gets over his initial annoyance at this unconventional mode of presentation and opens himself up to what Marcel has to convey, he finds himself in contact with something far richer, deeper, and truer than the usual run of didactic treatises in philosophy. There is an amazing lack of philistinism in Marcel, for a twentieth century philosopher. He does not force, he does not dazzle, he does not proceed from a cut-off intellectual part of himself. He does not lock us into procrustean definitions and postulates, and proceed with logical rigor to a forced set of conclusions. He calls, he summons, he listens, and invites us to listen with him, as he starts off from a theme and follows it patiently and openly, with a delicate and intricate form of concrete analysis, which concludes not with a Q.E.D. via clear and distinct ideas, but with a fullness of discerned meanings via vague and global realities.

WORDS FOR SALE

Literary Ghosts

by JOHN P. SISK

"MEN," SAYS IAGO, "should be what they seem," and it is because so many of us passionately agree with him that the ghost writer arouses in us so much moral uneasiness and indignation. So perfect an expression is he of the private and public evasiveness and dishonesty that dismay us daily that it must often seem that he is a phenomenon peculiar to these times. The ghost writer and his close relations, the literary forger and the anonymous and pseudonymous writer, are, however, inseparable from the history of communication. According to classical scholar William T. Avery, even some of the Roman emperors had ghosts. The rhetorician Trachalus ghosted for Otho, and the Emperor Nero's *laudatio* at the funeral of Claudio was written by Seneca. Tacitus (expressing a thoroughly modern skepticism about the public figure's powers of articulation) was quite convinced that Nero couldn't have written the speech if he wanted to.

Ghosts, forgers, anonymous and pseudonymous writers are responsible for much of the detective story atmosphere of English scholarship. The world is full of people who believe that Shakespeare's plays were written by Marlowe, Oxford or Bacon. Chesterton has even made out an ingenious case for Mrs. Shakespeare. Pope's translation of the *Odyssey* is partially ghost writing. There is the unsolved mystery of Lucian and the forgeries of Chatterton and Macpherson. There are the anonymous and pseudonymous dodges of Defoe, Swift, Johnson, Goldsmith, Walpole and Mrs. Shelley. Bryon, Shelley and Keats were the victims of forgers. When Boswell was uncertain of the reception of his "Ode to Tragedy" he published it anonymously and dedicated it to himself. Scott tried valiantly to deny his authorship of the Waverly novels and once offered to review one of them as proof that he had not written it.

What most concerns people today, however, is not so much the forger or the anonymous and pseudonymous writer but the ghost. There are times now, in fact, when one senses an eerie, haunted quality in all communication that is not literature proper or private

Mr. Sisk, a regular contributor to this and other magazines, is on the faculty of Gonzaga University, Spokane.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

conversation—and even the latter often has a pronounced spectral quality.

The literature of professional athletics is a good example of a thoroughly haunted activity—a fact that follows inevitably upon the public's desire to get out of the seats and into the game. For this purpose there is no better device than the first person report of a starring participant, who generally lacks both the time and the ability to write the report. The most ardent baseball buff has difficulty imagining Babe Ruth actually writing the pieces a syndicate paid him a dollar a word for. Baseball players may no longer be as primitive as they appear in Ring Lardner's stories, but if some of them wrote all that appears under their names they would hardly have time to play ball.

In our schools the emphasis on grades and diplomas has opened up fresh and rich territory for the ghost. That ghosts have been available for examinations, term papers and dissertations has long been common knowledge in academic circles, but lately it has become public knowledge. Last year a New York reporter helped to expose eight Manhattan agencies engaged in hiring examination ringers, providing term papers, degree theses and doctoral dissertations. Rackets of this sort are national in scope and advertise in national periodicals.

There is another kind of ghosting involved in any publication that hires writers to express points of view not necessarily their own and presents what they write as the voice of the publication. Here of course it is hard to draw the line between necessary anonymity and ghosting. Thus a weekly news magazine made up of unsigned articles would hardly qualify as ghost writing if it were only a news reporting job. But when it is stylistically highly individualized and interpretational (it can hardly be one without the other) it becomes substantially ghost writing. The achievement of a magazine like *Time* is the sense it gives of a particular person behind it—granted a pontificating and often vulgar person—who has articulated perfectly a certain limited aspect of his personality to the point where he can repeat it effortlessly. But it is all a ghostly illusion: behind the style there is no person, only a highly personalized attitude, which is supported by the ghost writers who, like all good ghost writers, completely subordinate themselves to the style they are serving—and who are fortunate if they are not depersonalized in the process.

THE SAME SORT of ghosting is accomplished by advertising and public relations firms. In their efforts to counter the public suspicion that industries and corporations are machines absolutely careless of the individual, they project images of their clients that suggest concern in a person-to-person way with the individual consumer's preferences and welfare. The "person" implied behind the ad or public relations gesture does not of course exist. This kind of anthropomorphization has great social value, not only because it makes more tolerable for the consumer the depersonalized austerities of the world of big business but because of its effect upon that world itself as it is compelled by its image of itself. But one might also point out that it is basically a Madison Avenue version of the story of the call girl with the heart of gold and that it often suffers from the sentimentality and hypocrisy of that story.

Business men of course have plenty of need for ghost writers in the ordinary sense of the term. The official language of business, like the official language of the government or the armed forces, is to a great extent a matter of abstract clichés which normally intelligent people can learn to manipulate effectively enough in routine situations—especially if a clever stenographer is available to adjust the punctuation and undangle the modifiers. But for more important occasions, particularly when the business man wishes to communicate between his own system of clichés and another, ghost writers may be a necessity. Good professional writers are available, *Business Week* advises him; newspaper publishers and agents will put him in touch with them. They will charge from one cent to ten cents a word, depending on how heavy the editing is, and may even demand a cut of the royalties. However, one must beware of charlatans and when in doubt ask the Library of Congress or the New York *Times* to check on a ghost's background.

But to most of us, it is the politician more than anyone else who suggests the ghost writer. A recent article by Peter Lewis in the New York *Times Magazine* refers to Washington, D.C., as "Ghost Town." Almost everyone of any importance there uses one or more ghosts, says Mr. Lewis. It is common knowledge that recent presidents have needed whole coveys of ghosts. A single speech may represent the work of a half dozen writers, after which the boss himself makes corrections. According to *Time* even the very literate Stevenson had the very literate assistance of Herbert Agar, Arthur Schlesinger, Jr., Archibald MacLeish and Bernard De Voto. Political ghosts have also learned to cover their tracks by writing into speeches "spontaneous" departures from prepared texts.

OBVIOUSLY, the fact that a politician or any other busy professional uses ghost writers is no indication that he lacks either integrity or the ability to express himself effectively in his own person. It is simply not possible for most people in responsible public positions to do all the writing required of them. They need research and editorial assistance, and if they did not use it the public would ultimately be the loser. Besides, it is quite possible for the strong person-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ality to keep all ghostly assistance subordinated to his own person and style, just as Stratemeyer and Dumas seem to have mastered the drones they employed.

Something can even be said for the ghostly help that overpowers the helped one and makes of him a mouthpiece. The world being the way it is, there are things that must be said that can be said no other way. In particular situations it is often more important that a position be taken than that it be taken by someone in particular. That such a principle can be put to questionable uses is of course obvious. Mr. Lewis reports, for instance, that during the 1956 Presidential campaign the Republican National Committee kept a list of those politicians willing to have their names signed to such handouts as the committee saw need for.

But what the statesman or politician can justify often fills the historian with consternation, as Ernest R. May pointed out some years ago in *The American Scholar*. In his attempt to analyze the minds of the movers of history the historian has often been troubled with the question of whose mind he is really analyzing. Was it, for example, Washington or Hamilton who wrote the former's Farewell Address? This problem has become increasingly difficult. What angle of refraction must be allowed for as Roosevelt comes to us through Roseman, Sherwood, Michelson, Tully and Le Hand? How much of Stimson's *On Active Service* was actually written by McGeorge Bundy? How much of Eisenhower's *Crusade in Europe* (advertised as written by Eisenhower) was actually written by Kevin McCann?

One reply here is that the important thing is not who wrote a particular account but whether or not it is true. But the difficulty is that for many people that which is true is that which ought to be said after the event in order to bring the past into line with present need—a line of reasoning the Pseudo-Isidore and the Pseudo-Dionysius would have understood. This is exactly the attitude towards the past that Orwell pushes to its logical conclusion in *1984*, in which the back issues of the London *Times* are continually being rewritten so that past and present give at all times the illusion of a solid front. Thus does man "make" history.

This is clearly only an exaggeration of a practice that man has always indulged in, whether with respect to his personal past or his group past. One of the worst things about ghost writing is that it lends itself to this kind of history-making. Ideally, the ghost writer is a midwife to truth. Actually, he is often called in because someone who doesn't know all the truth of the matter thinks that he does and that he simply lacks the time or professional ability to put it into words. What the skillful ghost then makes out of fragments and a combination of his own and his employer's interpretation is a picture so superior in its clarity to his employer's relatively inarticulate picture that it immediately becomes the truth for both of them. The danger of the ghost then is his ability to use his powers of articulation to make his employer his creature—not necessarily out of any malicious intent but simply through his ability to organize words into patterns so satisfactory that no alternatives seem possible.

THEORETICALLY, universal education prepares the citizen for an articulate life in such an environment. Actually, only a small percentage of college graduates are able to speak or write the "clear, vigorous prose" that universities assume all freshmen will master in one school year. The result is that industry, business, government and the professions are overwhelmed with people who have a constant need of what an ad in *Literary Market Place* euphemistically calls "literary liaison."

The fact that there are thousands of people in responsible positions who go about their affairs effectively and yet need literary liaison in all but the most routine communication situations only tends to justify the American's distinction between the talkers and the doers. The talkers are those who have the mere (and purchasable) gift of language, the doers are those who really make the world go. The talkers are drone-tools used by the doers (often with some misgivings, since they have a deep-seated suspicion that the talkers have a diabolic gift).

This belief is a great comfort to the doers, but since it is founded on the failure to understand the extent to which action depends upon language it ultimately favors the talkers: it is easier for them to control the doers without the doers knowing it. Thus a predicament of our times is not only that we do not know who organizes much of the language that affects us but that our very minds are ghost written—and not simply because we are moved by subconscious forces but because of the degree to which our picture of ourselves and reality, which we take to be our own, is really the product of literary liaisons we are not aware of.

An obscure awareness of this kind of thraldom helps to explain the public's resentment of ghost writers and its suspicion that ghost writing is fundamentally a dishonest business. The ghost is a symbol of all the behind-the-scenes forces we suspect of dominating our lives. The Elizabethan, according to Shakespeare scholar Bertram Joseph, "believed that it was literally monstrous, unnatural, for a man to show in his 'action' a spirit that was not really within." This conviction has been modified in us by the Franklin-Alger-Carnegie tradition of profitable pretending but it is still strong, even among ghost writers themselves. It is why not so long ago a Western politician put his prepared speech aside with the words: "And now I would like to say a few words of my own." It was his way of agreeing with Iago that "Men should be what they seem."

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Light Touch

by BETTE RICHART

IN THE SEVENTEENTH century, an English clergyman named Robert Herrick perfected the light touch in poetry; it is doubtful that he will ever be surpassed. Nevertheless, he founded a tradition in which a rather surprising excellence has been maintained; Matthew Prior followed in the eighteenth century, and in modern times the art has flourished almost phenomenally. Light verse has become a unique expression of contemporaneity, as one can see by glancing at magazines from the *New Yorker* to the *Saturday Evening Post*. Like the architecture of van der Rohe and Saarinen, like Dansk ware or a Calder mobile, these "light taunts flung by Harlequin to Death" evoke our ironical century. If, as Auden says, love like matter is much odder than we thought, it is a fact that only wit can make the most of.

The appearance of Phyllis McGinley's collected poems *(Times Three.* Viking. $5.) sent memories scurrying like mice in several directions. The McGinley of *my* day was, of course, Dorothy Parker, and a good McGinley she was, too. Somewhere between the two (in time) is Helen Bevington, and I can hear every one of them singing "Hail, poesie, heav'n born maid Thou gildest e'en the pirate's trade" slightly off-key but from the heart.

Moving backward in time (as in middle age one is always being tempted to do) we might first re-visit Miss Parker. Those long-ago thin volumes, *Enough Rope, Sunset Gun, Death and Taxes,* contained a few seemingly casual masterpieces, insulin for the blood sugar of Miss Millay and Miss Teasdale, who were also bemoaning the plight of women about the same time. Re-reading them, one realizes how similar their techniques were, and how different their temperaments. The worst of Miss Millay is summarized in Dorothy Parker's beautiful observation: "All your life you wait around for some damn man." Both these ladies were petulant about unrequited love, but petulance is never so distasteful if enlivened by wit (an axiom important in Miss McGinley's philosophy also). Nevertheless there was a little too much petulance abroad at the time; it was the scourge of the twenties and thirties, as anxiety has been of the forties and fifties.

Miss Richart, a frequent contributor to The Commonweal, is herself a poet as well as a critic.

In Miss Parker's skillful work, petulance was often transformed to an appealing cynicism:

> Some men break your heart in two,
> Some men fawn and flatter.
> Some men never look at you.
> And that cleans up the matter.

When she wrote of tragedy rather than mere frustration, she often did so very well indeed:

> And let her loves, when she is dead,
> Write this above her bones:
> 'No more she lives to give us bread
> Who asked her only stones.'

The title of that quatrain is "For a Sad Lady," and you had probably forgotten she was that good. I had. Phyllis McGinley is immeasurably more complex, more various, but seldom strikes such depths (only once or twice really).

ALL THREE poets are superior technicians. Dorothy Parker wrote a few sonnets as good as the best of Millay, and Miss McGinley can write an adequate one should an overflow of tendresse demand it. All have read widely, assimilated deeply, and would rather renounce the martini that cheers than be remembered by a cliché. These are among the trademarks of the true poet, and are the chief reasons for the high level of excellence in light verse. Day Lewis's remark that poetry is partly a game with words is especially relevant to the work of the poets under discussion.

Even Miss Parker, though linguistically simpler than the others, has written of literature with wild originality; of Rosetti, Dickens, Gissing with considerably more than glancing insight. In this, however, Miss Bevington has gone beyond her, having gone beyond anyone you can think of. Her books *Dr. Johnson's Waterfall* and *A Change of Sky,* are composed almost wholly of poems about reading, poems about poets, poems about those very private revelations of the library, which strike one off one's horse as the lightning struck St. Paul. From Anacreon to Molly Bloom, Helen Bevington's civilized range extends: books are life, not an escape from life; well she knows it, and happily kneads that knowledge.

In her brief stanza "A Book of Airs," she asks:

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

What is a poem but an air
Of Campion's, when cricket to cricket sings
And set to that night music there
Are small words lit as white moth wings
Out of the dark that lies so heavily?—
Come, cheerful day, part of my life to me.

There is a lyric: it leaves a wake of informed silence, a shaft of light teeming with images, behind. And it is a focus for the everlasting problem of how to draw a line between good light verse and any other kind. One of the poet's tasks is to convey the tragic charm of the disciplines of life: so much is asked of us, so little given, until, through reading and loving, working and enjoying, we cultivate a sense of what is immediately at hand: the undramatic familiar kiss, the surprise of Eileen Farrell singing "Blues in the Night," a rare extravagance of champagne. And always the unread masterpiece waiting! Of course it is enough, and enough is better than a feast—the next day. These accomplished poets have taught us more than a little about the Golden Mean; nothing too much, not even facility! Nor have the philosophers taught much more.

BEFORE McGINLEY, love and art were the proper (and almost only) subjects of à la mode light verse. Miss McGinley is famous for adding suburbia to the list, and I can't quite make up my mind how I feel about it. This is the mood I like least:

For, though aware that life is what
One ought to view with wrath and gravity,
I live delighted with my lot
Sunk in content as in depravity.

Who said one ought to view life with wrath and gravity? No one I know, no book I read. And after all, content *can* be depravity; in our society it often is. Miss McGinley occasionally sounds more complacent than content, diametrically opposed states, if one stops to think about it. Fine wit attacks pomposity and cruelty. but not the true, the good, the beautiful. Self-pity is a valid target for wit, but never discontent; discontent is its well-spring. Therefore I protest the coyness of this poem and its conclusion:

Alas, alack, how well I know
My kind's a draw-back to the nation!
But here I am and here I go
Contented with the status quo
And quite beyond salvation.

That kind *is* beyond salvation, and the irony doesn't come off.

It was while reading Mrs. McGinley, not the others, that I began to realize that light verse has a moral obligation not to make a point at the expense of truth. To glorify the commonplace is one thing (poets have done it since time began) but to glorify the merely common is another. When she visits an art exhibit she has, like Noel Coward in "Nude with Violin," reactions more surprising than amusing in a civilized being.

Ladies whose necks are long and swanny
Are always signed Modigliani.
But flowers explosive in a crock?
Braque.

The rejoinder is obvious enough:

Flowers explosive in a crock
I fear are more van Gogh than Braque.

In light verse more than other kinds, one must be chary of saying just anything for the sake of a clever rhyme. Occasionally Mrs. McGinley does this, and almost always in an appeal to the popular viewpoint. Fun at the expense of modern art ought to be as passé as the hula hoop, and some of us are living for the day.

Her variety, her usual (but alas, not invariable) explicitness of observation, her humanity, are a tradition in themselves. Certainly it is true that she is, within her tradition, an important poet, and she writes as wisely and sadly of youth and old age as anyone since Cicero, perhaps. In the poem "The Doll House," a mother is planning to repair this outgrown toy, "a good house, artfully built," her relic of busier days with the children. The diction is as pure as possible, and the conclusion reverberates:

And caught into this web of quietness
Where there is neither After nor Before,
She reached her hand to stroke the unwithering grasses
Beside the small and incorruptible door.

In "Blues for a Melodeon," an aging woman visits the house of her childhood, finding the subtle corrosions of time a shock:

This is the house I knew by heart.
Everything here seemed sound, immortal.
When did this delicate ruin start?
How did the moth come?

Naked by daylight, the paint is airing
Its rags and tatters. There's dust on the mantel.
And who is that gray-haired stranger staring
Out of my mirror?

The shock of the rhyme and rhythm change in the fourth line of each stanza, the line that carries the weight of meaning, heightens to the breaking point the shock of recognition; the title is inept, but nothing else is. These two poems are beyond controversy, and certainly beyond the scope of light verse, even at its brilliant best. It doesn't seem possible that the philosopher who wrote them could ever be merely flippant, and this brings us to the major pitfall of this type of verse.

How long ago Miss Parker wrote:

And though to good I never come
Inseparable my nose and thumb!

Helen Bevington is never to be caught in this quintes-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

sential attitude of immaturity, but Mrs. McGinley often is. The inseparable nose and thumb are neither courageous nor funny; they are a child's protest, and a bore's. When light verse palls, for me at least this is the usual reason.

ANOTHER PROBLEM of this articulate and valid medium is whether the merely topical can ever become verity; whether the timely ever contains a vein of eternity. To this the answer is 'yes,' as war poems from the *Iliad* on effectively testify. What is happening *now* is the material of art; what has happened is the material of history, what will happen, of scientists and statesmen. Poets and painters must use the moment as it is; the light versifiers have done this as brilliantly as Auden himself. Where does one draw a line between Betjeman, for instance, and Auden? Is one a "better" poet than the other? If so, it is not on the ground that one writes light verse and the other does not. They are both topical. They are both linguistic pyrotechnicians. They are both of course wryly unabashed romantics. But all this is a separate reflection.

The important, the most endearing function of this type of verse is to teach us to wear our rue with a difference. In her series on the saints, Phyllis McGinley does this most felicitously, making an object lesson of faults which would have been unforgivable, had they not been obliterated by love: St. Simeon stubbornly clinging to his pillar, St. Teresa shaking her fist at heaven, St. Bridget giving everything to the poor—other people's belongings, unfortunately, as well as her own. The Saints had humor whatever befell, and this may be one of the more significant differences between them and us. Prejudice was absent in them; they didn't have to rationalize or eradicate it; it was the one temptation not a saint ever had to fight. And from Herrick to McGinley, the master light versifiers haven't had to fight it either.

The wisdom of acceptance, reality with a little salt on its tail, is the tradition of this genre.

> Now, like a miser,
> All that I own
> I celebrate
> Shamefacedly—
> The pear on my plate,
> The fruit on my tree,
> Though sour and small;
> Give, willy-nilly,
> Thanks for the lily,
> Spot and all.

This is what religion is all about, and how clear is Mrs. McGinley's crystallization. The journey from youth to age is a progression from arrogant prodigality to humble gratitude that anything at all is left us at the end, once we have squandered and carped at our early riches.

Amusing though it is, light verse is effectively didactic, and its lessons are tolerance, self-sacrifice, and joy in "littles," as Herrick called our every-day simplicities. There isn't much question whether its existence is justified or not—especially to those "born nakedly to shiver in the draft from an open mind."

THE SCREEN

"YOU'LL COME A-WALTZING WITH ME"

SELDOM does a movie capture the true spirit of family so well as "The Sundowners" has. This is not just a togetherness sort of thing, although goodness knows the Carmodys exhibit plenty of unity and affection for each other at work or at play. It is a deeper tie that binds them: the strong bonds of love and respect and understanding that hold them together even when they disagree or quarrel. And quarrel they do, because theirs is not an easy life and Ida Carmody, although still energetic, is not as young as she was and she's tired of being on the go all the time. Paddy, her vigorous, hard-working husband, is a drover, however, who enjoys traveling throughout Australia's bush country with his wife and fourteen-year-old son, and is determined not to settle down. Son Sean agrees with his mother that the time has come to have a place of their own—a little farm would do fine—but they go on being sundowners, roving people whose home is wherever the sun goes down.

No doubt producer-director Fred Zinnemann deserves major credit for the warm glow that pervades this extraordinary picture, a film that may be likened to an American western except that its locale is Australia, its animals mainly are sheep instead of cattle, and it substitutes fisticuffs, a forest fire and other dramatic excitements for gunplay. But everyone connected with "The Sundowners" merits a share of applause. Isobel Lennart wrote a moving screenplay from Jon Cleary's novel, and its lively dialogue is expertly handled by the good cast, who respond well to Zinnemann's skillful direction. Robert Mitchum, in what is perhaps his best performance, makes Paddy a likeable, carefree Irish-Australian who works hard and plays hard, who appreciates his wife but even for her cannot stay in one place. As his weather-beaten wife, Deborah Kerr is warm and responsive; she makes Ida a practical and resourceful woman who loves her husband and understands his ways, but is determined for her own sake and her son's to have a stationary home. Michael Anderson, Jr., plays the young son with a fresh vitality and charm; and his scenes with his mother and father and the family's new-found Eng-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

lish friend are a delight. Peter Ustinov, who has some of the script's brightest lines and makes the most of them, wins his way into the Carmodys' hearts, and, finding Sean less repellent than most boys of his age, wisely fathers the teenager when Paddy is off drinking or gambling.

Under Zinnemann's direction, the large cast surrounding these leads are effective too, especially Glynis Johns as a widow who sets her cap for the non-marrying Ustinov (who thinks "Most places are only fit for departures and arrivals" and scurries off), Dina Merrill as the lonely wife at a sheep station (ranch, to you) where the Carmodys work for a while, Chips Rafferty, John Meillon, Lola Brooks and several other Australians who add much to the local color. In its feel for people and place, "The Sundowners" excels, thanks largely to Jack Hildyard's superb Technicolor photography of the bush country and tiny towns through which the Carmodys travel and his skillful inclusion of the Australian flora and fauna which become part of the story without making it look like an illustrated travelogue. But best of all in this fine film is its characterization and regard for people. Scene after scene brings this out: Mitchum driving sheep across the bush country, Ustinov instructing the boy on life and times, Deborah Kerr making it clear to her son that she loves him but would stay with her husband if he leaves, the tense sheep-shearing contest, the Carmodys and their friends at play after strenuous days of work, and one short but magnificent sequence that could only be done in a movie: when faded and sun-drenched Deborah Kerr sits in her cart at the Cawndilla railroad station and watches with longing as a pretty girl on the train applies her make-up. "The Sundowners" may be too long and sprawling, but it has nuggets that make the whole worthwhile.

IT IS incredible that the beautifully-told Book of Esther in the Bible could have been made into such a mishmash as "Esther and the King." This is another example of a seemingly unplanned movie that hopes to cash in on a few pageants and orgies in color, and hangs its spectacle on a slim story. Although wandering far from the original, the plot still uses as its climax the saving of the Jews and beginning of the Feast of Purim. But before it gets to that point, the film displays many a tedious scene involving King Ahasuerus (Richard Egan) who banishes his unfaithful queen and takes the young Jewess Esther (Joan Collins) as his wife. In spite of the plotting of the wicked Haman (Sergio Fantoni), Esther and the King survive and come to know real love. Raoul Walsh, who produced and directed this Italo-American picture in Rome, is probably chiefly responsible for the film's mediocrity, but even he must have realized that the silly script and phony spectacles cannot be taken seriously. More's the pity, since the original story is a pretty good one.

PHILIP T. HARTUNG.

Every child should get a Christmas storybook

DECK THE STABLE

By IVY O. EASTWICK. Illustrated in color by Nora S. Unwin. A Christmas Eve tale, told in singing rhyme, with charming pictures of children and animals preparing the stable for the Holy Birth. Ages 7-10. $2.75*

THE BIBLICAL ZOO

By SUSAN R. NEVIL. Illustrated by the author. An unforgettable visit to Jerusalem's unique Biblical Zoo, where only descendants of animals and birds mentioned in the Bible are collected. Ages 7-10. $3.75*

DONKEY'S GLORY

By NAN GOODALL. Illustrated by Sylvia Green. A beautiful, gentle and reverent story of three little donkeys in Palestine who played important, if humble, roles in the life of Jesus. Ages 8-12. $3.00

**Side sewn. All books cloth bound.*

DAVID McKAY COMPANY, INC., New York 18

THE STAGE

THE SENSE OF POWER

AGLIB AND witless blunder had me assuming, two weeks last, the prophetic stance—clearly, it would seem, an uncongenial posture: not for me the utterance sibylline—and so I must eat, though with relish, the humble pie of my animadversions on "Advise and Consent." Plus, more culpably, the crow which is equally my penitential diet for incorrectly assigning it to the Messrs. Lawrence and Lee. Reason not the cause, I beg: even the Olympian Mr. Walter Lippmann has reminded us, only lately, that to err is human. Shades of electoral Univac doubtless provoked me to the first rashness, while for the second, I must plead confusion attendant upon distinguishing a gaggle of Roberts from a clutch of Lawrences. Even Caesar nods, if *I* may pause momentarily at Olympus. So with Messrs. *Robert* Fryer and *Lawrence* Carr (the producers of "Advise and Consent") and Messrs. Jerome

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Lawrence and *Robert* E. Lee (Brand X) safely escorted to their corners, leaving the field to my folly, may we all gracefully retire in high deference to the absorbing occasion Mr. Loring Mandel has made out of the Drury *roman fleuve* of Washington political life.

It is diverting to speculate on what aspect of "Advise and Consent" lent itself to adaptation with such suppleness: certainly the work's acrimony and thrust, its as it were disinterested malice; equally, there is the outsider's pleasure at being witness to a montage of demons that troubled the national waters this last decade ("I know more state secrets than any other diplomat in the house!" cries the bibulous ambassador in a *New Yorker* cartoon; it might be Mr. Allen Drury's boast); perhaps—ungrateful suggestion—a very want of fictional distinction in the novel itself. Whatever, on all of these virtues/defects, Mr. Mandel as adapter has settled, now with firmness, now lightly, extracting from each its theatrical possibility, and assigning to each a due proportion of effect. This discretion and absence of pretense seems to me the first freshness of the stage "Advise and Consent": no one is led up any number of inviting garden paths, and if the citadel of political reality retains to the last its unexplored inscrutability—Messrs. Drury and Mandel being more occupied with hunt than quarry—better this, than it be trampled and violated with preening assurance.

The second refreshment of the event lies in its inspiriting emphasis on the masculine principle. I find this hard to delineate, yet it is present not alone in the acid drollery of Mr. Henry Jones' performance and the manly persuasiveness of Mr. Richard Kiley's, but equally in the neutral Mondrian rectitudes of Mr. Rouben Ter-Arutunian's decor. So much contemporary theater is an exquisite pathology, however mastering, of frazzled nerve-ends and private phantoms, that this blunt-fingered hardihood—untutored, simplistic, inadequate: to be sure—comes nonetheless as bracing and tonic. The world of "Advise and Consent" is the world up for grabs, and no more than another am I convinced that it is the "real" world, where hearts are given and allegiances forged—the tangled, "fallen city," say, in Mr. Auden's phrase, of "Henry IV"—yet it is well to be reminded of its actualities, closer to us often than the flattering unctions we lay daily to our souls.

From this element of "Advise and Consent" flows the work's a highest realism—I do not say reality—which is ever, and unashamedly, a specific awareness of power. Mr. Lionel Trilling once indicted the liberal imagination for its hypocrisy about the presence, the place and use of power, and it is to the credit of Mr. Drury that, though his novel might never be said to stagger under an onerous intellectual burden, it does not, at least, carry that superfluous baggage. Its central intuition, that power is implacably hostile to the personal—everywhere present, though seen most persuasively, a shade of sentimental relief withal, in the motif of the valorous young senator hounded to ruin by an uncovered homosexual episode—is surely the classic, if unsurprising one. "Advise and Consent" does not carry it into any deep stain of either cynicism or political despair, and it has been widely remarked that Mr. Drury's conclusions may be read as—what you will—vaporous or singularly disagreeable. Quite so: yet the proper imaginative tone of this work is not, I should say so much, the searching as it is the grimly exhilarating: the whole is a kind of soiled *jeu d'esprit,* and Mr. Drury's richest irony his suggestion that the cultivated liberal may display quite as readily as the conservative mastodon, the nicety of an "instinct for the jugular." (I was amused, latterly, to find Mr. Max Lerner advocating so feral a charm as one requisite of the next Secretary of Stage. *Plus ca change.)* And already there is the visible comedy of this specter troubling those bastions of liberal sentiment, the New York *Times* and *Post.* Mr. Drury had not, I fancy, imagined himself in the role of ideological gadfly, yet the undistracted attention he provokes from an audience, and the implicit rebuke he offers to the conditioned response, is testament to the sense of absorbing factuality his play brings to our theatrical moment. *(At the Cort.)*

RICHARD HAYES.

THE POEM

From the ripe silence it exploded silently.
When the bright debris subsided
it was there.

Invisible, inaudible; only
the inky shapes betrayed it.
Betrayed, is the word.

Thence it moved into squalor,
a royal virgin in a brothel,
improbably whole.

It had its followers, pimps, even
its lovers. The man responsible
died, eventually.

When the dust of his brain left the bones
the bond snapped. It escaped to itself.
It no longer answered.

On the shelf, by the clock's tick, in the black
stacks at midnight: it is. A moon
to all its tides.

JOSEPHINE JACOBSEN.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CRITICS' CHOICES FOR CHRISTMAS

BOOKS

JAMES FINN

NIGHT. By Elie Wiesel. Introduction by Francois Mauriac. Hill and Wang. $3. This spare, unblinking recollection is one of those hard facts which surmount the inferences and generalizations one feels compelled to make about them. Barely in his teens, Elie Wiesel was led from one concentration camp to another seeing friends, mother and sister, and finally his father disappear and die under cruel, inhuman punishment. And with them disappeared and died Elie's strong religious faith.

Symbolism in Religion and Literature. Edited by Rollo May. Braziller. $5. Some years ago Malcolm Cowley warned, "Don't step on it; it may be a symbol." This book does much to rescue symbolism—the term and the concept—from the abuses suggested by Mr. Cowley's warning. Among the contributors who discuss the ways in which symbolism is related to some of man's deepest concerns are Paul Tillich, Nathan A. Scott, Erich Kahler, and I. A. Richards.

Cain's Book. By Alexander Trocchi. Grove Press. $1.95. If I were to name contemporary novels that I think will be read years hence, this would be one of them. It deals with the world of drugs and drug addicts and the inner world of the narrator. The two are not always clearly separable, but neither is sentimentalized or sensationalized. The "form" of the novel is impressive and the prose is sure, supple and responsive.

A Mirror for Anglo Saxons. By Martin Green. Harper. $3.50. This is a true record of a sensitive intelligent person thinking and feeling about life and literature in contemporary England and America. Mr. Green never fails to be stimulating. And when he does not convince or persuade, he at least provokes reflective disagreement.

The Image of Man. Edited by M. A. Fitzsimons, Thomas McAvoy, C.S.C., and Frank O'Malley. Notre Dame Press. $6. This volume contains some of the best writing which has appeared in the *Review of Politics* during the last two decades, which means some of the best writing dealing with political matters that has appeared in this country. Included are essays by such writers as Eric Voegelin, Kenneth Thompson, Maritain, Hannah Arendt, Peter Drucker, Herbert Butterfield, Christopher Dawson, Sterzo, Pieper, and Waldemar Gurian.

ANNE FREMANTLE

CLAUDEL: Two Dramas. Translations and introductions by Wallace Fowlie. Regnery. $3. Claudel has long suffered from being virtually inaccessible to those who cannot cope with him in French, and now Wallace Fowlie has Englished him beautifully, and it is especially good to have "Break of Noon" (Partage de Midi) available in English, as this is the most "theatrical" (in the *good* sense) of Claudel's plays, and I hope it will soon be seen here on the stage.

Scholasticism By Josef Pieper, Pantheon. $3. Dr. Pieper has written a series of linked essays. The one on Boethius is singularly lovely, and such great moments as the first translating of Aristotle into Latin, the condemnation of 1277, the break-away—or break-through?—of William of Ockham, are written of with as much liveliness as though they were contemporary problems.

St. Francis de Sales. Selected letters translated by Elizabeth Stopp. Harper. $5. Here is the cream of the spiritual letters of the patron of journalists and writers—a man so sweet that even the English, who at that moment were hanging Catholics, disembowelling them alive, and then quartering them, loved him and read him. King James I, not the best of monarchs, read him; a little group of Episcopalians in a corner of Aberdeenshire read him: now we too can read these letters in a well-edited contemporary edition.

The Divine Milieu. By Pierre Teilhard de Chardin. Harper. $3. Father Teilhard is best known for his epoch-making book, *The Phenomenon of Man.* This is, as it were, the heart and core of that: Father Teilhard writes here of the end of the journey that all creation makes together, as St. Paul has already told us. Stocks and stones, the vertebrate and the invertebrate, the whole creation groaning and travailing—these are discussed in the earlier book. Here, Father Teilhard tries to tell us why—and like all who have so tried, he too fails, but his failure still can set our hearts aflame, if only while we read.

Mount Analogue. By Rene Daumal. Pantheon. $3. This book too, describes one aspect of the journey that creation is making or rather, one man's idea of that journey, and it is as original and strange and exciting as any of the great descriptions—Bunyan's *The Pilgrim's Progress* or Attar's *Pilgrimage of the Birds.* A truly original book about a perennial problem.

RICHARD GILMAN

I MEAN nothing aggressive or hypercritical when I say that I didn't read five books worth recommending during the year. I assume that the criterion for determining what books belong on a list such as this is whether or not you would wish to read them again. On that basis, I read four books and here is my list, filled out with something re-read.

Moderato Cantabile. By Marguerite Duras. Grove Press. $1.75. A splendid new novel by one of France's brightest young writers, best known here, I imagine, for her screenplay for "Hiroshima, Mon Amour." *Moderato Cantabile* is cinematic, too, but by no means in a pejorative sense. Its delicate, almost imperceptible modulations of its theme—the movement toward self-knowledge by means of shock, terror and an opening to love—are

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CHRISTMAS BOOKS FROM
Farrar, Straus & Cudahy

Distinguished Fiction

A DISTANT TRUMPET
By Paul Horgan. $5.75

THE CHRISTENING PARTY
By Francis Steegmuller. $3.75

THROUGH DOOMS OF LOVE
By Karl Stern. $4.95

THE VIOLENT BEAR IT AWAY
By Flannery O'Connor. $3.75

Distinguished Non-Fiction

THE NIGHT THEY BURNED THE MOUNTAIN
By Doctor Tom Dooley. $3.95

DOCTOR TOM DOOLEY'S THREE GREAT BOOKS
One volume; $5.00

DISPUTED QUESTIONS
By Thomas Merton. $3.95

STEP THIS WAY, SISTER
By John E. Moffatt, S.J. $3.75

Three Basic Catholic Reference Books

THE BOOK OF CATHOLIC QUOTATIONS
By John Chapin. $8.50

PIUS XII
By Oscar Halecki and James F. Murray. $5.00

POPE JOHN XXIII
By Zsolt Aradi, James O'Neill, Msgr. James I. Tucek. $4.95

New Vision Books for Catholic Readers

$1.95 each.

His Holiness Pope John XXIII has graciously imparted to the authors and publishers of Vision Books his Apostolic Blessing

VINCENT DE PAUL, SAINT OF CHARITY
By Margaret Ann Hubbard. Illustrated by Harry Barton. (V-48)

FRANCES WARDE AND THE FIRST SISTERS OF MERCY
By Sister Marie Christopher, R.S.M. Illustrated by John Lawn. (V-47)

ST. MARGARET MARY, APOSTLE OF THE SACRED HEART
By Ruth Fox Hume. Illustrated by Johannes Troyer (V-45)

WHEN SAINTS WERE YOUNG
By Blanche Jennings Thompson. Illustrated by John Lawn. (V-46)

COMING IN FEBRUARY:

FLORENCE NIGHTINGALE'S NUNS
By Emmeline Garnett. (V-49)

POPE PIUS XII, THE WORLD'S SHEPHERD
By Louis de Wohl. (V-50)

CHRISTMAS AND THE SAINTS
By Hertha Pauli. Illustrated by Rus Anderson (V-16)

Now at your bookstore

Farrar, Straus & Cudahy

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

framed in the clearest images, the finest kind of visual, or objective, correlatives.

Rabbit, Run. By John Updike. Knopf. $4. The second novel by an American writer I greatly admire. The richness of Updike's prose, its precision and deceptive strength, are matters of fairly common agreement, but what makes this book something of a *casus bellum* is its uncompromising discovery of a non-moral subterranean world of the psyche, which is a thing rather different from an immoral one, although one sometimes despairs of ever seeing the question publicly straightened out.

The Violent Bear it Away. By Flannery O'Connor. Farrar, Straus & Cudahy. $3.75. Though a case might be made out for Miss O'Connor's true excellence residing in the short story rather than the novel, I'm not prepared to work on it. For nothing I read this year satisfied me more than this story of a prophet *malgré lui,* written with the surest hand—antic, stern, deft, strong and revelatory. I might add that Miss O'Connor seems to me the *only* novelist writing today out of a religious sensibility who has stayed obedient to the laws and purposes of fiction; next to her I think Graham Greene, for instance, is a con-man.

Love and Death in The American Novel. By Leslie A. Fiedler. Criterion. $8.50. Fiedler is *mishuga,* of course, but where has sanity, particularly academic sanity, gotten us in this field? The best interpretations of American literature have always been biased, obsessive and belligerent—Lawrence's *Classic American Literature* is the nonpareil—and I found Fiedler's Freudian orientation and strong-arm tactics unfailingly evocative and illuminating. You'll quarrel with him on every page, but that new light is there.

Under Western Eyes. By Joseph Conrad. New Directions. $1.45. I'm one of those who almost prefer Conrad's land-based tales to his sea stories, and *Under Western Eyes* is a superb example of the former genre. Apart from its magnificence as a study in moral alienation and atonement, it is surely one of the few works we possess that succeeds in knowing and reproducing the mind and spirit of a culture not the author's own. In this case, it's Russia, and to say that the only other writer who could have produced this book is Dostoevsky should communicate the special kind of praise I intend.

JEAN HOLZHAUER

THE Dinner Party. By Claude Mauriac. Braziller. $4. Nine old friends, enemies, and strangers discover in a Paris apartment something about each other and about themselves. To dine with such people would be disastrous; to read about them is diverting, sometimes instructive.

The Good Light. By Karl Bjarnhof. Translated from the Danish by Naomi Walford. Knopf. $4. The poetic, humorous and Danishly *tough story* of a young musician going blind. Physically blind, himself, the author can "see" people; and as important, he can write.

A Separate Peace. By John Knowles. Macmillan. $3.50. One more foray into the territory of guilt earned in adolescence. This novel is painstakingly ambitious enough to fall short of success, but it suggests what it means to achieve. One added note: some reviewers have proposed that *A Separate Peace* compares with J. D. Salinger's *The Catcher in the Rye.* It doesn't.

The Lore and Language of Schoolchildren. By Iona and Peter Opie. Oxford. $8.00. A compendium of songs, incantations and spells commonly used by bewitched humans under twelve. With historical and social commentary.

Homage to Clio. By W. H. Auden. Random House. $3.50. Not at all, according to the learned, Mr. Auden's purest verse, but if you love a man, you love him, and to many readers this small book will be funny, bemusing, and moving.

RICHARD HORCHLER

THE Divine Milieu. By Teilhard de Chardin. Harper. $3. Père Teilhard's thought is as provocative and exciting in these specifically religious reflections as it is in the scientific-philosophical *The Phenomenon of Man. The Divine Milieu* is the rare work of theology which gladdens as well as informs.

Memento Mori. By Muriel Spark. Lippincott. $3.95. Published in 1959 but discovered by me only a few months ago, Mrs. Spark's novel displays the myriad ways in which man comes to terms, or refuses to come to terms, with his own mortality. In some ways reminiscent of the early Waugh satires, but with an utterly unique brand of devastating yet not cruel wit, and denser, stranger, perhaps finally more serious.

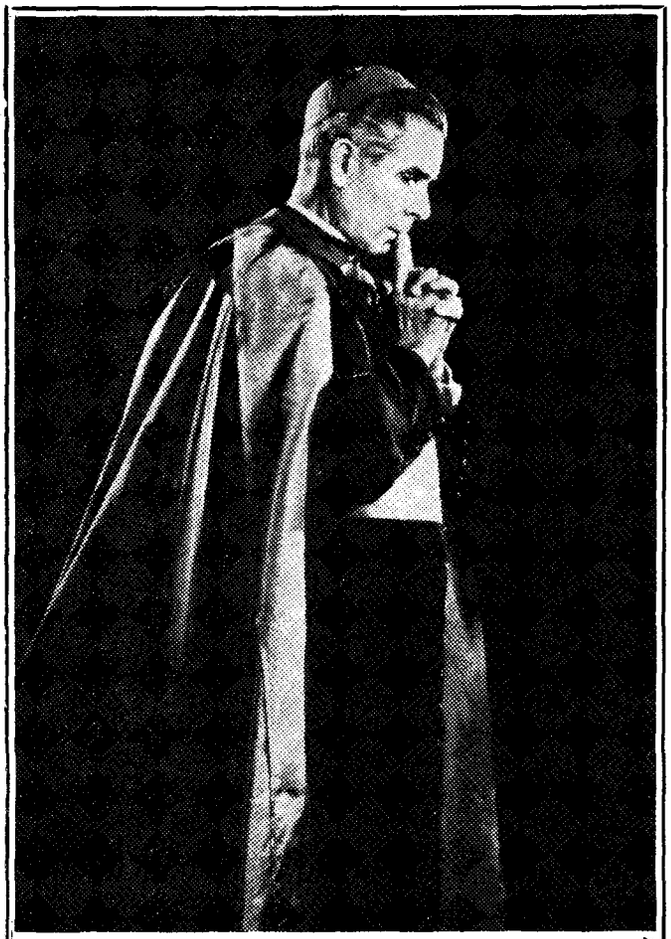
We Hold These Truths. By John Courtney Murray, S.J. Sheed & Ward. $5. Nothing less than some of the most important work yet done on the special problems of the Church in a modern, pluralistic democracy. Collected from various periodicals, these (revised) essays fit together to make a basic document in "liberal Catholic" thought. As such, they belong in every American Catholic's library.

The Devil's Advocate. By Morris L. West. William Morrow. $3.95. Probably long since read by everybody but me, this is the novel which created a great stir earlier this year. Coming to the book after it had already won large critical as well as commercial success, I first felt disappointment. Mr. West's story, of an old priest's search for his own soul in the course of investigating, as "devil's advocate," the martyred "saint" of a tiny Italian village, has faults and weaknesses that firmly remove it from the first rank.

But once this has been said, it must also be acknowledged that a merely good, or even fairly good, religious novel is more of an achievement, and more gratefully to be received, than any other kind of novel. Religion and the Church are almost never treated fictionally in terms other than the superficial, the sentimental and the false—witness the ineptitude and shallowness of a current "Catholic Prize Novel," *No Little Thing,* by Elizabeth Ann Cooper. With its defects, and cer-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Three splendid new books for Advent reading and Christmas giving



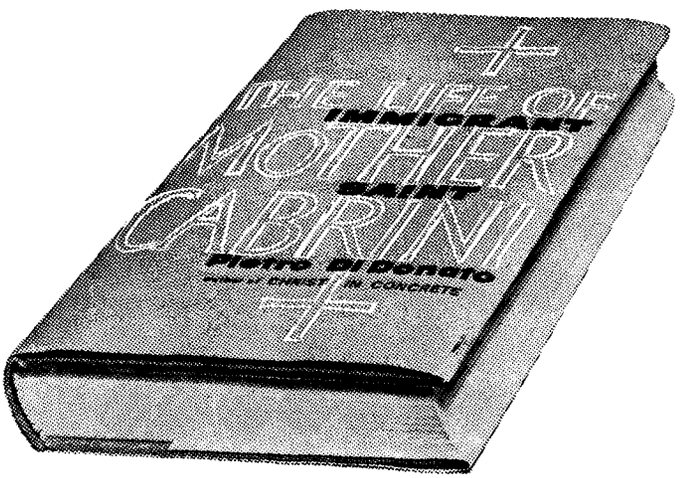
Karsh, Ottawa

Bishop Fulton J. Sheen shows that the way to heaven can be life's most exciting adventure

"Why is it," asks Bishop Sheen, "that one hears so often the expression 'Go to Hell!' and so rarely the expression 'Go to Heaven!'?"

In his new book Bishop Sheen rights that balance. He reveals the many ways to heaven and clearly delineates the "fact of hell". He breathes new life and meaning into the old concepts of faith, hope, charity, tolerance, patience, and freedom of choice, and shows how the quest for heaven is the most stimulating search in life. $4.50

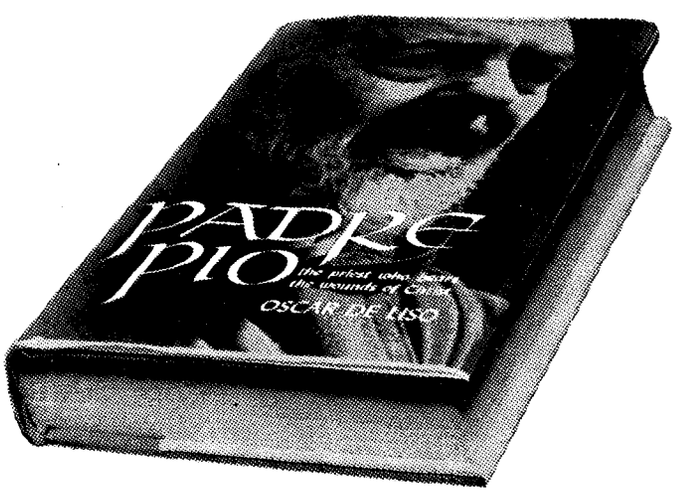
GO TO HEAVEN
by Fulton J. Sheen



The inspiring life story of America's only Saint – Mother Cabrini

IMMIGRANT SAINT
By Pietro Di Donato

Author of *Christ in Concrete* $4.95



The first biography of the famous priest who has borne the five open wounds of the stigmata for forty-two years.

PADRE PIO
By Oscar De Liso

$4.95

Now at your bookstore

McGRAW HILL

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

tainly by contrast to the pious pap we are usually served, *The Devil's Advocate* is "a Catholic novel"—God save the mark—which is knowledgeable and well-written, which can at least actively engage an adult intelligence.

BETTY KAUFMAN

THE Metamorphosis of the Gods. By André Malraux. Doubleday. $20. This is a book of ideas that play like lightning flashes about the center of the plastic arts —not only Western art, but all the art treasure of the world. The fine illustrations widen our Museum-Without-Walls, and the translation by the Joycean scholar Stuart Gilbert even captures the elegance of Malraux's style. Malraux says "the aim of this book is to reveal . . . that man has always sought an answer to the problem set by the spark of eternity implicit in him."

Antonio Gaudí. By G. R. Collins. Masters of World Architecture series. $4.95. (Paperback. $1.95.) An engrossing account of the simple life and the great work of the Catalán architect (1852-1926). The text and illustrations substantiate the fervent originality of Gaudí's architectural ideas. Mr. Collins suggests that widespread enthusiasm for Gaudí today "is symptomatic of a crisis in the profession of architecture as our own generation seeks to humanize and to individualize the rather impersonal, cubic and puritanical tradition that we have inherited from our fathers."

The Artist in His Studio. By Alexander Liberman. Viking. $17.50. An enlargement of (and if anything, better than) the exhibition of photographs recently seen at the Museum of Modern Art in N.Y. and now touring the U.S. The camera spotlights thirty-nine modern masters of the "School of Paris," from Cézanne to Manessier or (alphabetically) from Arp to Vlaminck. Liberman has been called a twentieth century Vasari; his photographs of artists, their studios and their work are more revealing and valuable than the text.

Art and Illusion. By E. M. Gombrich. Pantheon (Bollingen series). $10. This lively and scholarly work is sub-titled "a study in the psychology of pictorial representation." One of the ideas that Malraux tosses off in *his* book is that "the metamorphosis of the past began with a metamorphosis of our way of seeing"; this idea is thoroughly explored here, beginning with an Alain cartoon from *The New Yorker* of an Egyptian "life" class, continuing with proofs of how "the history of representation became increasingly mixed up with the psychology of perception," and ending with the conclusion that "the Egyptian in us can be suppressed, but never quite defeated." The author's comment that "the psychology of representation cannot alone solve the mystery of style" might be a candidate for the understatement of the year, but this book is a rare example of easy and delightful scholarship.

The Vatican. Text by Jérôme Carcopino. Abradale Press. $100. A jewel of the printer's art, this handsome volume with its remarkable illustrations in black-and-white and in color, might be considered as the next best thing to a visit to the Holy City, or anyhow as the best memento of such a visit. The text offers a thorough and enthusiastic account of the history of the Vatican and a description of its marvels. There are many splendid architectural photographs, and if there seems to be a striking similarity in the color of paintings by Botticelli and Signorelli (for instance), the illustrations are, nevertheless, simply beautiful.

BERNARD MURCHLAND

MODERN Catholic Thinkers. Ed. by A. R. Caponigri. Harper. $5. Political refugees are a common phenomenon today. Spiritual refugees are even more common. Dr. Caponigri's huge anthology—a veritable library—seems especially designed to answer their search for a truth that liberates. The anthology includes essays (ranging through seven sections: God, Man, the Church, the Political Order, History, Religion and Culture, Witness) by thirty-seven outstanding Catholic thinkers of the twentieth century. "Quest," the editor notes, "is the inner form of life and the evidence of life." He might have added that this quest is most informing when it issues into positions and insights that illumine the precarious situation of man in the world today. For this, effectively, is the characteristic mark of those authors represented. *Modern Catholic Thinkers* is a landmark that betokens far more than the apologetical argument that Catholic intellectuals *can* think freely; it illustrates the deeper truth that they *must* do so.

An American Dialogue. By Robert McAfee Brown and Gustave Weigel, S.J. Doubleday. $2.95. Those who have an informed interest in ecumenical movements frequently wonder whether or not any final fruit can come from this venture. Is Christian Unity, given the historical and human obstacles to it, really possible? The answer, of course, is that we do not know. But we do know that it is desirable. And from that desire springs hope. This hope, in turn, generates practical efforts. One such effort, and an exceptionally competent one, is this "dialogue" *(in sensu latu)* between a Roman Catholic and a Protestant —both theologians of note. Each examines some key tenets of the other's position and in the doing clarifies some of the issues and provides a basis for further discussion. Before divided Christians can agree on anything they must know, dispassionately and exactly, where they disagree. *An American Dialogue* serves that cause. It is the best of a number of similar books that have appeared so far.

The Meaning of Fiction. By Albert Cook. Wayne State University Press. $5. In our age of rapid change it is not so much adaptation or adjustment that is necessary (the changes are too rapid for this) but understanding and awareness (of *what* is changing, what it is changing *from,* and what it is changing *to*). Fiction seems to be one of the most important modes of this awareness. This is not only true because fiction, by definition, deals with the complexities of contempo-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Announcing

NEW TESTAMENT READING GUIDE

fourteen titles covering all the New Testament books

INTRODUCTION
BIBLICAL TEXT
COMMENTARY
REVIEW AIDS AND DISCUSSION TOPICS

a major breakthrough

in Bible popularization

by fourteen members of

THE CATHOLIC BIBLICAL ASSOCIATION OF AMERICA

1 INTRODUCTION TO THE NEW TESTAMENT
Reverend Roderick A. F. MacKenzie, S.J., M.A., S.S.L.
Jesuit House of Studies, Toronto

2 GOSPEL OF SAINT MARK
Reverend Gerard S. Sloyan, S.T.L., Ph.D.
The Catholic University of America, Washington, D.C.

3 GOSPEL OF SAINT LUKE
Reverend Carroll Stuhlmueller, C.P., S.T.L., S.S.L.
Sacred Heart Seminary, Louisville, Ky.

4 GOSPEL OF SAINT MATTHEW
Reverend David Michael Stanley, S.J., S.S.D.
School of Religion, State University of Iowa

5 ACTS OF THE APOSTLES
Reverend Neal M. Flanagan, O.S.M., S.T.D., S.S.L, Eleve Tit.
de l'Ecole Biblique, Stonebridge Priory, Lake Bluff, Ill.

6 INTRODUCTION TO THE PAULINE EPISTLES
1 — 2 THESSALONIANS
Reverend Bruce Vawter, C.M., S.T.L., S.S.D.
St. Thomas Seminary, Denver, Colo.

7 EPISTLES TO THE GALATIANS, ROMANS
Reverend Barnabas M. Ahern, C.P., S.T.L., S.S.D.
Sacred Heart Seminary, Louisville, Ky.

8 FIRST AND SECOND CORINTHIANS
Reverend Claude J. Peifer, O.S.B., S.T.L., S.S.L.
St. Bede Seminary, Peru, Ill.

9 PHILIPPIANS, EPHESIANS, COLOSSIANS, PHILEMON
Mother Kathryn Sullivan, R.S.C.J., Ph.D.
Manhattanville College of the Sacred Heart, Purchase, N.Y.

10 SAINT PAUL'S PASTORAL EPISTLES
Reverend Robert T. Siebeneck, C.PP.S., S.T.L., S.S.L.
St. Charles Seminary, Carthagena, Ohio

11 EPISTLE TO THE HEBREWS
Reverend John F. McConnell, M.M., S.T.L., S.S.L.
Maryknoll Seminary, Glen Ellyn, Ill.

12 EPISTLES OF SAINTS JAMES, JUDE, PETER
Reverend Eugene H. Maly, S.T.D., S.S.D.
Mt. St. Mary's of the West, Norwood, Ohio

13 GOSPEL OF SAINT JOHN AND THE JOHANNINE EPISTLES
Reverend Raymond E. Brown, S.S., S.T.D., Ph.D., S.S.B.
St. Mary's Seminary, Baltimore, Md.

14 THE BOOK OF THE APOCALYPSE
Reverend William G. Heidt, O.S.B., M.A., S.T.D.
St. John's University, Collegeville, Minn.

Over 1300 pages of

BACKGROUND
to the New Testament books and
EXPLANATORY COMMENT
on the New Testament books
together with the Confraternity translation
(and aids for private study or for use in discussion groups)

14 paperbacks—*single copies:* $.30
***per set:* 4.20**

BULK DISCOUNTS

167 or more copies	$.22½
166 to 100 copies	.24
99 to 50 copies	.25½
49 to 17 copies	.27
16 to 1 copies	.30

BULK DISCOUNT applies to total number in a given order; quantity of various titles selected may differ.

PRICED
for widest possible popular distribution—
PARISHES SCHOOLS
PERSONAL GIFTS
HOMES READING RACKS
CATHOLIC ACTION GROUPS
CONVERT INSTRUCTION CLASSES

For copies PHONE *your local bookstore—or order from:*

THE LITURGICAL PRESS
Collegeville, Minnesota

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

rary life. There is this further truth: fiction endeavors to arrange these complexities, which frequently appear meaningless, into some pattern of meaning. It is, therefore, a prophetic medium. Mr. Cook understands this. The central premise of his vast critical work is that the novel is not concerned primarily with language and form but with content or meaning. This is the defining quality of all essentially spiritual documents (witness the Old Testament, for example): they disclose "the processes of experience" and reveal "the reality beneath appearances." Mr. Cook shows this to have been the defining quality of the novel from Cervantes to Kafka and Faulkner.

Love and Death in the American Novel. By Leslie Fiedler. Criterion. $8.50. Critics manifest protean reactions before the American novel, as though they were never quite sure what kind of experience it represents. Mr. Fiedler is a frustrating critic in the sense that he is more adept than most at stirring his readers to ready disagreement. Too, what have been called the Freudian limitations of his perspective is a source of annoyance. But he has drawn a steady critical bead upon the body of American literature and I, for one, find his central thesis a valid one. It is this: "American literature is almost pathologically incapable of dealing with adult sexuality, and driven towards an obsession with death." Mr. Fiedler has been on this theme before; but in these additional six hundred pages he has made a much stronger case for his point of view.

The Future As History. By Robert L. Heilbroner. Harper. $4. History is commonly understood as a discipline for understanding the past. But it can also provide effective insights into the future. This stimulating book attempts to provide such insights for America. America's idea of history, the author says, is the antiquated and crippling idea inherited from the eighteenth century. According to this idea, history is man-made and receptive to man's individual or collective efforts. The forces of technology, democracy and capitalism were the basis of such optimism. If we fail to see that these notions contain the seed of their own destruction and continue to regard them as unmixed blessings, history will rebuke us bitterly. Mr. Heilbroner speculates upon the possible disastrous paths technology, democracy and capitalism will take in the future. His reflections are grim ones, especially when contrasted with the razzle dazzle of New Frontier-ism. They may also be true.

Words and Things. By Ernest Gellner. Beacon Press. $5. An influential branch of contemporary philosophy is the Oxford School of Linguistic Analysis. It has introduced a new way of "doing philosophy" (as the expression has it). It affirms that the correct method of philosophy is a careful examination of our actual use of words; that it is not the purpose of philosophy to inform, but to clarify; not to give new knowledge, but to enable us to know in a new way the already known. Since the only way of understanding what a man means is through what he says, the datum of analysis must be language. Whence the derogatory epithet, "the language game." Gellner attacks this as a trivial and ultimately useless game. "A cleric who loses his faith," he remarks rather savagely, "abandons his calling, a philosopher who loses *his* re-defines his subject matter." In fact, such a philosopher quibbles the very meaning of philosophy away. Gellner writes spiritedly, intelligently and in dead earnest. Those of a philosophical bent will profit by his book.

LEO R. WARD

THE Search for Values. By Russell Coleburt. Sheed and Ward. $3. Coleburt is able to bring many areas of human concern together in a short space. A good heading under which to do this is "values," since in one way or another men are always going for values: that is all they can do, in arts and sciences and in practical affairs. Man is committed to seeking and to ends and the good. Coleburt is most anxious about religious values and the objectivity of values, but is at his best on the search for sincerity and the fear of insincerity in quite contemporary dramatists. The author fails to see how he, too, is stalled on the depth questions.

Patterns of Ethics in America Today. By F. Ernest Johnson (ed.). Harper. $3. This work contains lectures given at the Institute for Religious and Social Studies at the Jewish Theological Seminary of America. The authors are a Jew, a Catholic, a Protestant, a spokesman for the Ethical Culture Movement, one for Rational Ethics, and one for Ethical Frontiers. This useful book serves to indicate how difficult are both the problem of patterns or forms in ethics and the problem of fitting conduct into any proposed forms and standards. The man on Ethical Culture starts off most promisingly, but ends up by assuring us that good conduct is known by consequences and giving us not one word to suggest how we are to know good from bad consequences.

We Hold These Truths. By John Courtney Murray. Sheed and Ward. $5. This reviewer is sure that of the books he has read in 1960 he will go back longest to the Murray book on "the American Proposition." It is a slightly difficult bit of reading, "dazzling, intricate and sophisticated" (as some one has said), and some positions confidently affirmed by Father Murray need much reconsideration. For example, the "equation of morality with right reason" should have been included in what the author calls "unfinished arguments," and we see his handling of natural law as still rather rough-hewn. But the thinking in this work is large as well as firm, and the tensions and struggles through what the author has gone and is evidently going are all to the good. A timid reader may do well to begin with the simpler chapters such as those on censorship or on justice in the distribution of tax money for schools, and then read back and forth as he pleases. In the long run he will get quite a grasp of what American free and pluralistic society means. This is a Number One book for the 1960's.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Pantheon Books

26 WAYS TO BE SOMEBODY ELSE

By DEVORAH BOXER. Magically, one small boy changes himself into 26 different personalities. Illustrated in color by the author. Ages 4-8. Cloth, side-sewn. $3.25

THE WORLD OF THE PHARAOHS

By HANS BAUMANN. A present-day Egyptian boy's introduction to the fabulous lore of ancient Egypt. 33 full-color photographs by ALBERT BURGES and the author. Drawings by HANS PETER RENNER. Ages 12-16. Cloth. $4.00

THE YEAR SOMETHING ALMOST HAPPENED IN PINOSO

By LUCY HERNDON CROCKETT. Wonderful, miraculous things happen when some circus animals are set free in a sleepy Spanish town. Illustrated by GARRETT PRICE. Ages 12 and up. Cloth, side-sewn. $3.00

BUT CHARLIE WASN'T LISTENING

By TATIANA BALKOFF DROWNE. In a moment of crisis, an impish little Pekingese displays the best traits of his noble breed. Illustrated in 2 colors by HELEN MEREDITH. Ages 4-8. Cloth, side-sewn. $3.25

LONELY MARIA

By ELIZABETH COATSWORTH. When a little West Indian girl loses her imaginary playmates in a storm, she learns how to keep from being lonely. Drawings by EVALINE NESS. Ages 4-8. Color. Cloth. $3.25

Now at your bookstore

PANTHEON BOOKS, INC.

333 Sixth Avenue, New York 14, N.Y.

Schools for Tomorrow—Today! By Arthur D. Morse. Doubleday. $1.50. The best thing that has happened to American schools in a long time is the free criticism and inquiry permitted ever since Sputnik. A promising result is combined observation and experimentation. Morse's little book reports on nine successful efforts, some of which were in progress before the political crisis. Leaders in education are sure to enjoy reading about these efforts, which make so much sense and which are for the most part easy to imitate. It is a trifle unfortunate that readers of this book will have to allow for a breezy style lacking in deep respect for materials so interesting in their own right.

To Kill a Mockingbird. By Harper Lee. Lippincott. $3. The author of this delightfully deceptive book seems to be the find of the year. Both the style and the story seem simple, but no doubt it is quite an achievement to bring them to that happy condition. What a greenhorn from the North may enjoy most is how quietly and completely he is introduced to ways of seeing and feeling and acting in the Deep South. The story eventually involves the racial question into which it moves in a casual way. The author, unknown until this book appeared will not soon be forgotten.

CRITICS

James Finn is an associate editor of The Commonweal.

Anne Fremantle is a well-known writer, lecturer and critic. Her latest book is *This Little Band of Prophets*, a study of the British Fabians.

Richard Gilman writes on literary and cultural matters for various publications.

Jean Holzhauer writes regularly on literary and cultural questions for this and other magazines.

Richard Horchler is an associate editor of The Commonweal.

Betty Kaufman is the regular art critic for The Commonweal.

Father Bernard G. Murchland, C.S.C., is a member of the faculty of Notre Dame College, Welland, Ontario.

Father Leo R. Ward, C.S.C., a member of the faculty of the University of Notre Dame, is the author of the recently published book, *Religion in All the Schools*.

A penetrating survey of medieval thought

Josef Pieper

SCHOLASTICISM

In his brilliant new book, Dr. Pieper, eminent theologian-philosopher, surveys eight centuries of "scholasticism," bringing to life philosophers, churchmen, and academicians in their effort to preserve and transmit the heritage of pagan and Christian antiquity. $3.00

Also by Josef Pieper

PRUDENCE

"This solid theological study can be read profitably by both clergy and laity."—*America* $3.00

FORTITUDE AND TEMPERANCE

"Concisely and brilliantly shows the true nature and worth of these two Cardinal Virtues."—*America* $3.00

JUSTICE

"This simple, quiet study, based on the Greeks and the Bible and Kant and above all on Aquinas, is the best little book there is on the great subject of justice."—*Commonweal* $2.75

Now at your bookstore

PANTHEON BOOKS

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

GIFTS
To Warm the Heart . . . Kindle The Mind

A Priest Confesses

by José Luis Martín Descalzo
A tender, profound, joyous account of just what it means to become "Another Christ." By the author of *God's Frontier. A Thomas More Book Club Selection.* $3.95.

• • •

The Lady From Toledo

by Fray Angelico Chavez
The long-awaited first novel by the distinguished poet and short-story writer—which chronicles the Indian uprising against Santa Fe in 1680. $3.95

• • •

The Mind and Heart of Augustine

Edited by J. M. Flood
A ranging chrestomathy of the writings of the Bishop of Hippo . . . who has so much to say to our troubled times. $2.95

• • •

The Green Revolution

Peter Maurin's Easy Essays
A handsomely designed, revised edition of the long-out-of-print classic. New introduction by Dorothy Day. Woodcuts by Fritz Eichenberg. Paper, $1.95. Cloth, $3.95

• • •

The Queen's Portrait:
The Story of Guadalupe

by Sister M. Amatora, O.S.F.
A for-the-whole-family account of the only apparition of Our Lady in this hemisphere—and its increasing meaning for the U.S. Many photographs. $3.95

• • •

(And don't forget the perennial favorite for Christmas giving . . . THE DARK VIRGIN: THE BOOK OF OUR LADY OF GUADALUPE . . . The definitive documentary anthology edited by Demarest and Taylor. $5.)

at your bookstore
ACADEMY GUILD PRESS
Box 549
Fresno 3, California

The Constant Renewal of Spirit

FACING PROTESTANT-ROMAN CATHOLIC TENSIONS. Edited by Wayne H. Cowan. Association Press. $2.50.

By BERNARD MURCHLAND

AN awareness of estrangement and a desire for unity constitute the oldest paradox about man. In ancient times the prophet Ezechiel filled a book with illuminating remarks on this theme. Speaking to a scattered, dejected but not yet despairing people, he contrived an effective image of unity involving two sticks. On one stick was written: "For Juda and the children of Israel his associates." On the other: "For Joseph, the stick of Ephraim, and for all the house of Israel and of his associates." When asked what this curious symbolism meant he was to explain: "Behold, I will take the stick of Joseph which is in the hand of Ephraim and the tribes of Israel that are associated with him, and I will put them together with the stick of Juda and will make them one stick: and they shall be one in his hand."

The constant renewal of spirit that has always been at the basis of the historical dynamism of the Judeo-Christian tradition finds apt summation in that symbol. One of its most conspicuous contemporary outpourings is in the area of Christian unity. Like Juda and Israel of old, Roman Catholics and Protestants have been long, and frequently bitterly, divided. In America today the arduous and mysterious work of making them one stick has begun. All efforts are tentative, to be sure, but they mark a hopeful development. It is in this perspective that we must view a spate of recent books in which each party examines the other's position and takes a fresh view of his own. A special child of this family is the book in which representatives of both parties "dialogue" with each other. *An American Dialogue,* by Father Weigel and Robert McAfee Brown, is such a book. So is Wayne Cowan's timely and ably edited *Facing Protestant-Roman Catholic Tensions,* a collection of articles and letters originally published in the Protestant bi-weekly, *Christianity and Crisis.*

It is an important and informed book. Each contributor has something to say and says it in dead earnestness—indeed sometimes too earnestly in the sense that the generally charitable tone of the book breaks down from time to time and shadows of acrimony, narrowness and impatience—the bugaboos of all dialogue—emerge. For example, I found Msgr. Lally's response to Dr. Van Dusen too curt. He may be right but dialogue demands something more. Nor is the cause well-served by C. Stanley Lowell's continual harping on a single chord —although it seems to me that this gentleman redeems himself somewhat with an occasional dash of satire. But these are of minor consequence, the necessary evils of a nascent art.

John C. Bennett, it seems to me, offers the clearest and most sympathetic statement of the Protestant position towards Catholics. "The chief concern that lies back of the convictions of non-Catholics," he writes, "is the concern for religious liberty, and the chief threat to religious liberty is seen in the tremendous growth of Roman Catholicism as a cultural and political power in the United States." He emphasizes the dogmatic intolerance of Roman Catholicism (although he notes that, while this tends to a civil intolerance, it need not) and the tension between a centralized, hierarchical church and the spirit of a pluralistic, democratic society. Non-Catholics are justified, Bennett claims, in many of their fears (e.g., the tendency of Catholics to impose their ideas of the natural law, the Catholic support of birth control legislation of Massachusetts and Connecticut, the Catholic boycotts of communications media, and so forth.)

But he adds that these fears have frequently been exaggerated and thinks that "it is a mistake to pro-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ject them in indefinitely extended form upon the future." There are, he says, more important facts to be noted about Catholic life. Among them: the variations in Catholicism in different countries and cultures, an offensive aggressiveness which stems from sociological conditioning rather than spiritual convictions, the emergence of a new, more liberal theory of Church-State relations (here Dr. Bennett summarizes the thinking of Father John Courtney Murray) and, finally, the divergence of views among Catholics on social matters. The effect of this emphasis is to mitigate the monolithic image of Catholicism and provide a basis for salutary discussion rather than endless quibbling over smaller matters.

Among the Catholic contributors to this symposium (and it includes some illustrious ones), William Clancy is outstanding. Mr. Clancy is a serious dialoguer. He makes a special effort to ferret out the Protestant "thing" and understands as well as anyone the Catholic mentality in this matter. "I do not believe," he states boldly, "that Catholics generally have anything that approaches an adequate understanding of what Protestantism actually *is*. Most of them know only what it is *not*. And this is a major failure in Catholic education." He goes one: "If the religious situation in America is to improve, Catholics must understand—better than they have in the past—that Protestantism has its own unique genius, that it witnesses to some of the central truths of Christianity, that, at its best, it is moved by a special sense of God's awful majesty and a special jealously of his sovereign rights."

Mr. Clancy's mind works at two levels: the theoretical and the concrete. In the realm of the practical he wants his reader to see the facts as they are (and not something that was true in the past or something that was thought to be the case) and, in addition, *all* the facts (and not some simplified part of a complex whole). In this realm he is a tireless debater. He weaves his information into an impressive pattern of clarification, riposte and

The Editors of
THE REVIEW OF POLITICS

would like to establish contact with many thoughtful people who are interested in the deeper meanings and forces that are shaping the internal affairs of the nation and the international affairs of the shrinking world.

Here are a few articles that have appeared in recent years and have been praised here and abroad for their value:

Joseph N. Moody: *The Dechristianization of the French Working Class*

Paul H. Nitze: *The Role of the Learned Man in Government*

Gustave A. Weigel, S.J.: *A Theologian Looks at Latin America*

Paul A. Montavon: *Inflation Control and Political Considerations*

M. A. Fitzsimons: *The Continuity of British Foreign Policy*

Walter J. Ong, S.J.: *Nationalism and Darwin*

Raymond F. Cour, C.S.C.: *The Political Teaching of Pope Pius XII*

The Review of Politics is issued in
January, April, July and October.
Subscription: $5.00 a year; $1.50 an issue.
Use the blanks below.

For yourself 129
ORDER FORM

To the Editors
THE REVIEW OF POLITICS
Notre Dame, Indiana

☐ enter my subscription to THE REVIEW OF POLITICS for ..... years

☐ renew beginning with the issue of.....
@ $5.00 per year.

My Name .....

Address .....

City .....Zone....State.....

For a friend 129
ORDER FORM

Send THE REVIEW OF POLITICS to the person listed below as a gift @ $5 per year.

To .....

Address .....

City .....Zone....State.....

☐ Send letter before Christmas

☐ Send letter before (date) .....

My Name .....

Address .....

City .....Zone....State.....

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"By good fortune we have now an excellent and lively translation of Felix Timmermans' classic. The Gospel story of the Infancy is transferred to Flanders, just as Flanders' painters gave us an authentic picture of this Gospel. The smell of the earth and midden and heaven is there, for the Holy Family lives in every place and time."

MARTIN D'ARCY, S.J.

THE CHRIST CHILD IN FLANDERS

by Felix Timmermans

Translated by
Elinor Castendyk Briefs

At last! Here is the great classic by the author of *The Perfect Joy of St. Francis* in its first English translation. This unforgettable story of the Infancy and Childhood of Christ has been a family treasure throughout Europe for over forty years. Like its original edition, we offer it to you complete with the author's pen and ink sketches.

$3.95
At all bookstores

Henry REGNERY Company
CHICAGO 4, ILLINOIS

sympathy, and in doing it moves through an amazing emotional range (e.g., gratitude, disappointment, exasperation and despair). At the theoretical level he finds a salient difference between Roman Catholicism and Protestantism in the primacy each tradition assigns to the intellect and to the will. Catholicism stands for the primacy of the intellect over the will, of the logos over the ethos. Protestantism has tended to be voluntaristic, to give primacy to the will. The Protestant is a "good" man, highly principled and assiduous in the practice of virtue; the Catholic is a man who "holds the truth"—even though he may not in all circumstances live according to its demands. This analysis is in line with some remarks Father Weigel has recently made ("Protestant intellectualism fits best into the framework of Kantian philosophy, and Immanuel Kant has rightly been called the 'Protestant Thomas Aquinas'") and is supported to some extent by examining the religious character of Protestant and Catholic countries. One contributor objected that the primacy of the intellect position tends to turn religion into a logical tour de force. Mr. Clancy, no doubt, would agree that this has indeed been an *abuse*.

I am particularly impressed by two things in *Facing Protestant-Roman Catholic Tensions*. First of all the contributors are *talking* to one another about *religious* matters. There is none of the "we-don't-talk-about-religion" mentality. Nor is there any of the prudishness, a form of pride really, that wafts religious discussion away to the comfortably vague and abstract. Painful things must be said, the lines must be drawn, embarrassing historical and dogmatic differences must be faced —this is the courageous tone that dominates. Secondly, the discussions are carried on with an awareness of the inter-relation between principle and fact. A squabble over school buses has something to do with a theology of man. A disagreement on birth control gets back ultimately to different interpretations of Revelation. Religious dialogue must embrace the whole complexus. At this point in America it does not for many basic issues yet remain to be discussed. Much research remains to be done, particularly in the complicated domain of history. But a beginning has been made; the air has cleared a bit; a new atmosphere is being created for Catholic-Protestant relations.

For this, and for books like *Facing Protestant-Roman Catholic Tensions,* we must be grateful.

Toward the Self

INCENSE TO IDOLS. By Sylvia Ashton-Warner. Simon and Schuster. $3.95.

By MAX COSMAN

TO THOSE acquainted with Henry Arthur Jones' *Michael and His Lost Angel* and Albert Camus' *The Fall, Incense to Idols* will not be unfamiliar. Like the former, though at greater length, it examines the symbiosis between sinner and saint. Like the latter, but the utterance feminine now, it employs the first-person form of the novel of confession.

This does not mean, however, that it is a potpourri of predecessors. Inescapably personal in approach, it has a latitude and longitude of its own, and though it is sometimes perfervid, over-symbolic, somewhat Pelagian ("sin achieves a more profound depth in its ugliness than sanctity in its pleasantness"), it is an original creation.

Germaine de Beauvais, a worldly young widow and a concert pianist anxious to improve herself, comes to a New Zealand city to search out a maestro in exile there. The man she seeks, Montigny, had left France after he killed a girl in the sort of rage to which he is subject. But as a musician he is still capable of composing with distinction, and his ability to train virtuosos is unimpaired.

How Germaine fares with him, the artist who is something of a genius, and with Dr. John, the rationalist who is a convenient playmate, and with Gordon Hood, the

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

desirable husband who almost becomes that to her, and especially with the Reverend Guymer, the prophet who thunders away at his countrymen, makes up the plot.

Like *Spinster,* Miss Ashton-Warner's previous novel, *Incense to Idols* carries weight on several levels. One surely, considering today's obsession with sex, is that it is never salacious in its many references to free-living. Another, no doubt, is its will to be just to everyone concerned. These are, of course, but introductory virtues. Those of pertinence to the novelist's art must begin with achievement of character. In this respect it is interesting to see how everyone of consequence in the book is individualized. Outstanding strengths and weaknesses are the means. The Reverend Guymer, to take the most impressive of the men, exults in his Lord but only as he can find Him through other people. In another field there is Gordon Hood distractedly fond of his children but supplanting their sickly yet necessary mother with someone dearer to him. And so too are the others flawed; each has his crossed ambivalence.

As for Germaine, key woman in this and further issues, she is equally a triumph of realization, reminiscent though she is of Anna Vorontosov of *Spinster* in sensitivity to children and in reliance on drink. In her, it would seem, Miss Ashton-Warner has successfully captured a type characteristic of our period —the woman who is masculine-free yet feminine, seemingly conscienceless yet subject to a sense of sin, agnostic to the point of anti-Christianity yet not unaware of compulsions that lead to saintliness.

On the technical side, *Incense to Idols* is no less notable. For one, it is a massive interior monologue supple enough to transmit sustained dialogue or comment. It is also compact of such other nuances. A particular favorite is the striking phrase of obiter dictum. One is always being waylaid by expressions like "the fragrance of forgiveness thirty centuries ago" or "the law didn't sentence me but life did."

It is in its reverberations, never-

VIKING JUNIOR BOOKS

THE NICEST TIME OF YEAR
Story and pictures
by ZHENYA GAY
The author-artist's most beautiful pictures, of the loveliest season of all—when newborn animal babies first appear. It's spring! Ages 2 to 5 $2.00

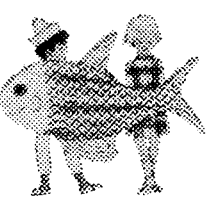
CYRANO THE CROW

Story and pictures
by DON FREEMAN
Cyrano had ambitions as an actor, but after a deflating (and funny) experience on TV when he forgot how to caw, he decided that being himself was what he really wanted.
Ages 4 to 8 $2.75

CANDY FLOSS
by RUMER GODDEN
Illustrated by Adrienne Adams

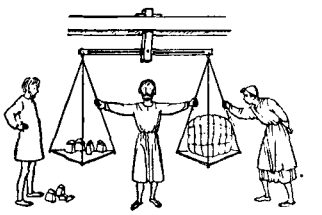
When Candy Floss, a tiny doll, is stolen from the cocoanut *shy* at the Fair, her owner loses his "luck." But when she is returned, all ends happily in another irresistible Rumer Godden doll story.
Ages 7 to 10 $2.50

WORLD SONG
by ANN NOLAN CLARK
Illustrated by Kurt Wiese
In spite of the barrier of language and custom, an American boy and a Costa Rican boy become friends through an understanding of birds.
Ages 10 to 13 $2.75

THE THREE POLICEMEN
Story and pictures
by WILLIAM PÈNE DU BOIS

New full-color pictures for a favorite children's detective story, about a fabulous island where no one ever did anything wrong until...
Ages 8 to 12 $3.00

INDIA'S CHILDREN
by BANI SHORTER
Illustrated by Kurt Wiese
Foreword by Madame Pandit. Twelve stories told with rare insight, showing the many typical ways of life in different villages of the new nation.
Junior High School Age and Up $3.00

NEW WORLDS THROUGH THE MICROSCOPE
Text and photographs
by ROBERT DISRAELI
Excellent photographs and directions show you hidden marvels that can be found in the animal and plant world. A new and expanded edition of *Seeing the Unseen.*
Junior High School Age and Up $4.00



THE ROMANCE OF WEIGHTS AND MEASURES
by KEITH GORDON IRWIN
Illustrated by Johannes Troyer
How the English system of weights and measures developed through fourteen hundred years, and how the metric system was worked out decimally. High School Age $3.50

Caldecott Medal Winner—1960

NINE DAYS TO CHRISTMAS
by MARIE HALL ETS and AURORA LABASTIDA
Illustrated by Marie Hall Ets
Ages 4 to 7 $3.25

THE VIKING PRESS C9
625 Madison Ave., New York 22, N.Y.

Please send me a free copy of your complete illustrated catalogue of all Viking Junior Books.

Name .....

Street .....

City..... Zone.... State.....

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Papal Princes

A History of the Sacred College of Cardinals

By Glenn D. Kittler

This is the fascinating story of the formation and evolution of the Sacred College of Cardinals: how the cardinals are chosen: how they participate in the election of a Pope; how they provide the Papacy with temporal and spiritual advice; and how they govern the faithful with unquestioned authority.

Glenn D. Kittler has given years of research to this absorbing account of the outstanding men who played leading roles in the sometimes stormy history of the Sacred College from the founding of the Church to the almost revolutionary actions of John XXIII. The author examines Church development and pertinent historical events that influenced or were influenced by the cardinals.

Deftly interwoven in this significant, authoritative work are Borgia, Medici, Colonna, Orsini . . . Manning, Newman, and the English problems . . . McCloskey, Gibbons and "Americanism," Spellman . . . and the former Nsiba tribesman, Swahili-speaking Rugambwa—the first African cardinal.

Important and timely history, fresh perspective, and engrossing story, *The Papal Princes* is a *must* for every knowledgeable Catholic's library.

Glenn D. Kittler, author of *The White Fathers, The Woman God Loved* and *Equatorial Africa,* is a frequent contributor to leading Catholic magazines. His weekly column, *The New Apostles,* appears in Catholic newspapers in this country and in Canada.

396 pages, Index, Bibliography
Imprimatur
Just published, $4.95

FUNK & WAGNALLS
153 East 24th Street, New York 10

theless, that *Incense to Idols* is truly memorable. Whether one thinks of it as a "Le Sacre du Printemps" in which male and female move in pagan ritual, or, going to science for an image, as some system in which the eternal feminine is the light to masculinities in orbit about it, or perhaps in harmony with physical hints given by the author, as some conflict between the earthy and the spiritual, one keeps hearing these known yet freshly struck plangencies: attraction and repulsion are intimately connected; art has morality, morality art; Babylon with its material progress and its atomic fallout does not satisfy our deepest needs; and, how heartening this, Baal may win battles but he does lose the war to God.

It all comes to a focus in that desperate scene in which weary of her mistakes Germaine cries out: "My whole life I've burnt incense to idols when I could have burnt incense to love." And what she and Miss Ashton-Warner imply, let us hazard the guess, is not temporary, egocentric *amour* but *agape,* selfless and everlasting.

Ideas on Work

WORK: CHRISTIAN THOUGHT AND PRACTICE. Edited by John M. Todd. Helicon. $5.

By RONALD GROSS

WHEN WE look at our current attitudes toward work, we find a characteristically modern situation: the traditional questions pose themselves in their most extreme and paradoxical forms. For it is no longer the *conditions* of work—which have constituted a major social challenge throughout history—that are the problem. Through mechanization and automation, these conditions are largely within our control. Now it is work itself that has become problematical. John Kenneth Galbraith urges us to "eliminate toil as a required economic institution." David Riesman has argued that instead of futilely attempting to introduce "joy and meaning" into modern factory and office work, we should push for further mechanization in order to gain time for the fullest pleasures of consumption. On the other hand, such diverse critics as novelist Harvey Swados, sociologist Daniel Bell, psychiatrist Erich Fromm, and most recently Paul Goodman, attribute our distinctive social malaise to the vacuity and corruption of work in a profit-driven economy. "It's hard to grow up," writes Goodman, "when there's not enough man's work."

Work: Christian Thought and Practice is the most promising recent attempt to achieve a coherent idea of what work means in the emerging world of automation. It is the report of a symposium—the third held by the Downside Group of British theologians and social scientists who have been attempting to see how Catholic doctrine can be applied within the conditions of contemporary secular life. This book attacks the basic problems of modern work in their historical and social context as it seeks the answers to two key questions: Why do we work? How can work be reconciled to the call of the Christian?

First, the roots of our ideas and practices are filled in by three deft historical essays which trace the history of work from primitive man to contemporary industrial labor. Secondly, a moving section of personal witnesses by workers provides the kind of existential documentation that a book on this subject must have but so rarely includes. The social philosopher tends to conceal rather than illuminate the facts when he talks about work as if it were a monolithic social entity. At some point in the discussion Man the Worker must give way to an image of actual men doing actual jobs that are clean or dirty, gratifying or frustrating, elevating or degrading. These essays by workers, from farmers to government researchers, give this book a concrete authoritativeness.

Thirdly, several essays inquire as to how work should be organized to permit and encourage Christian lives. Finally, the Church's tradi-

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

tional teaching about man's work is analyzed in the light of the historical background and contemporary situation.

Several of the essays provide cogent dissections of key issues likely to remain relevant as this field opens up to philosophic scrutiny. John Todd, the editor, considers the question, fast becoming more than an academic or utopian one, of exactly why we should work if work were no longer necessary for physical survival. Reginald Trevett shows convincingly that it is the system of human relations, not the mechanization of the factory, which causes the characteristic "alienation" of the modern worker from his work. By dramatizing the chasm which exists between the political liberty of the individual as a citizen, and his subjection to semi-absolute authority in his work, Trevett makes a powerful case for the necessity of a more co-operative arrangement of industry if we are to really solve the industrial problem.

Finally Herbert McCabe tackles the central question of whether work as such, regardless of its conditions, is relevant to the divine plan. His answer is yes, and the framework around which he suggests that such a theology should be built is the concept of work as sacramental not in itself, but in analogical relation to the literal sacraments of the religious life.

Work: Christian Thought and Practice is powerfully suggestive of the contribution that Christian thought can make to the current re-examination of work. That contribution lies in its distinctive point of view, based on profound concern for each individual human being, but relying as well on values independent of personal psychology. This viewpoint enables it to escape the twin traps of thinking that the industrial problem has been solved when each worker is successfully "adjusted" to his role in the world of work, while avoiding the opposite error of basing a final "solution" on a set of social abstractions that offer justice on paper but fail to match the complexity of human needs and purposes.

On Greene

THE LABYRINTHINE WAYS OF GRAHAM GREENE. By Francis L. Kunkel. Sheed and Ward. $3.50.

By PHILIP DEASY

THIS CRITICAL study of Graham Greene was written because of Mr. Kunkel's conviction that previous book length treatments of the English novelist and playwright relied "too heavily upon unsupported generalizations and analysis without comparison." Without going into the controversial question of whether Mr. Greene's writings warrant another book, for whatever reason, let it be said that Mr. Kunkel's contribution certainly provides a storehouse of information, critical and otherwise, about anything a reasonable fan could ask about Mr. Greene's travel books, critical essays, "entertainments," novels, and plays. There's even information about the movies made from the novels, including a solemn

HELICON'S CHRISTMAS LIST

Two Fine Novels

STAR OVER THE FRONTIER

by Edzard Schaper—The first appearance in English of one of the most highly regarded artists now writing in the German language. Set on the heavily guarded border between Russia and Finland, it is a moving, concise, but completely unsentimental Christmas story of four children who are led back to life in the midst of death. $1.95

MOUNTAIN WITHOUT STARS

by Maurice Zermatten—A compelling story of pride, superstition and dramatic faith. The author received the *Grand Prix International Catholique* for 1959. Here are a proud people, a rebellious village, an avalanche—and a deeply Christian story. $3.95

To Delight a Child (and many adults)

HOW JESUS CAME

by Caedmon T. Wahl, O.S.B.—Designed by Frank Kacmarcik, illustrated by the children of Whitby School, Greenwich, Conn. Ages 5-8. A unique and brilliant rendering of the Christmas story; it is solely a child's view, in picture and text, color and type. $2.95

STORIES TOLD BY OUR LORD

written and illustrated by David Osborn and Charles Woods—An original and beautiful Christmas gift. Here are twenty-three parables of our Lord presented in the finest contemporary tradition. Twenty-seven colors, handset type, each page printed separately. Limited edition. $5.00

To Read All Year

CHILDREN'S BIBLE

by W. Hillmann, O.S.B., illustrated by Johannes Grueger — Third printing. "Helicon is to be congratulated for an artistic, enlightening production." **America.** $2.50

For Clergy and Religious

GOD OF THE SCIENTISTS

by Remy Chauvin—A noted French scientist devotes his attention to the conclusions which can be drawn about the existence of God from observable data only, and to a consideration of the scientific method itself. $3.95

CATHOLIC-PROTESTANT DIALOGUE

by Jean Guitton, Jean Danielou, Jacques Madaule and Jean Bosc—A thoughtful consideration of the major problems involved in the desire for unity among Christians today. Each of the two points of view is represented by an outstanding religious and equally respected layman. With an exhaustive bibliography on the ecumenical movement. $3.50

at all bookstores

write for our free lively newspaper

HELICON PRESS

Baltimore 27, Md.

In Canada: PALM PUBLISHERS Montreal

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

footnote about *The Third Man's* "memorable zither theme song." Even a unreasonable admirer of Mr. Greene's who might want to know something significant, say, about the dreams of the fictional characters can find that out, too, in the appendix to this book, 'The Role of Dreams in Greene's Fiction.'

In the area where illumination is most likely to be sought by Greene readers, that relating to what are called here "the Catholic novels," Mr. Kunkel is particularly penetrating and rewarding. In chapter four, which covers over fifty pages of his book, he brings together in impressive fashion the various interpretations and critical estimates, including his own, of the more controversial of the novels like *The Heart of the Matter* and *The End of the Affair*. Oddly enough, however, for a book just published, Mr. Kunkel, who is associate professor of English at St. John's College, Jamaica, N.Y., makes no reference in this chapter to any critical study of Greene since 1957. The omission is the more evident because in discussing the movie of *Our Man in Havana* he quotes from a review of January 28, 1960. Mr. Kunkel surely could have found some relevant critical ammunition as well as targets in what R.W.B. Lewis had to say about Greene in *The Picaresque Saint* (1959), and even more so from Joseph Duffy's article in *Thought* (Summer, 1958 issue), "The Lost World of Graham Greene."

The Labyrinthine Ways of Graham Greene is tidy and schematized, a clean, well-lighted piece of criticism. But it has, alas, the defect of its virtues. It is obviously from the Academy, and the dissertationish stamp is heavy. Even Mr. Kunkel's infrequent witticisms smack a bit of the professiorial, like stating that Greene declares "waugh" in *Our Man in Havana,* and that the same novel "introduces a new and lighter shade of 'greene.' " He has also a weakness for the university pastime of "assessing literary influences." This leads him in discussing an early novel, *The Man Within,* to say that the theme owes much to Dostoevsky and Freud, though he hastens to add that "this is not to say that young Greene necessarily read either author." That first novel also, we're told, shows Greene's affinity with Conrad, "even though Greene is only half aware of it." How does one so neatly measure "awareness"?

When he comes to Greene's "entertainments" in chapter three Mr. Kunkel continues with scholarly doggedness to link this later body of Greene fiction with such sure classics as Conrad's *The Secret Agent* and *Under Western Skies* and Dostoevsky's *Crime and Punishment*. It's a good try but not very convincing. The middlebrow fans of Greene are likely to be a little frightened, too, with that quotation from E. K. Brown about the difference between "the fixed symbol and "the expanding symbol." It appears that the stone statue in Greene's *The Shipwrecked* is an "expanding symbol." And how disconcertingly like the lecture room is it to be told, after a number of pertinent questions about *The Heart of the Matter* have been raised, that "to answer these questions, let us pursue the method used by Percy Lubbock in *The*

Mountain Without Stars

by Maurice Zermatten

WINNER OF LE GRAND PRIX INTERNATIONAL CATHOLIQUE

The story of the elemental darkness which lies dangerously close to the surface in the most Christian of communities. No one is entirely guilty, but each of the characters in some way or another has compromised his Christianity, allowing the devil that single foothold from which he reduces them to tragedy and despair. It has an impact that cannot soon be forgotten. It moves with the inexorable pace of Greek tragedy, but its point of view is genuinely and profoundly Christian. $3.95

At all bookstores.

HELICON PRESS / BALTIMORE 27, MD.

In Canada: Palm Publishers, Montreal

helicon

NEW
a gift edition of

THE IMITATION OF CHRIST

Translated by
RONALD KNOX
and MICHAEL OAKLEY

A perfect Christmas gift — the ideal modern translation of the best-loved of all spiritual classics. The newly published gift edition is bound in black imitation leather with gold stamping. $3.50 (Regular cloth edition $2.50)

At your bookstore

SHEED & WARD

64 University Place, N. Y. 3

"A delight from beginning to end" —*Herald Tribune*

Clarion Concerts

ORCHESTRA

Newell Jenkins, *Conductor*

SOLOISTS

Ralph Kirkpatrick

Henry Schumann—Ronald Roseman

Elinor Ross

Three Tuesday Evenings at 8:40

DEC. 20 — JAN. 17 — FEB. 14

Subscription for all 3 Concerts

Loge $12; Orch. $9, $6; Bal. $9, $3.

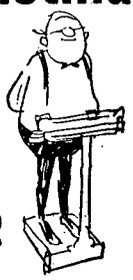
Make check payable Town Hall Box Office, mail with self-addressed stamped envelope to:

TOWN HALL, W. 43rd ST., N. Y. 36

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The fun book for Christmas

THE CATHOLIC TREASURY OF WIT AND HUMOR



Ed. by Paul Bussard
and the editors of CATHOLIC DIGEST
Introduction by PETER LIND HAYES

Here are the stories you chuckled at in *Catholic Digest*, now gathered together in one great fun book... the gift of the year for every priest and sister, for every friend and relative, in short, for *everyone*.

Among the famous contributors are *Jean Kerr, Art Linkletter, Joe E. Brown, H. Allen Smith*, and even *Bishop Fulton J. Sheen* (don't miss the hilarious account of the day he lost his way in Philadelphia).

302 memorable laughs, chuckles and grins. Illustrated with uproarious drawings by Robert Weber. Just published, $4.95

At all bookstores

HAWTHORN BOOKS

For MEN OF COURAGE

No man is a success who has not yet accepted his role in the Mystical Body of Christ.

"If we need a refresher course on what our mission in life is, none more excellent could be had than:

IN THE WHOLE CHRIST

by Archbishop Emile Guerry **$3.50**

"If this book became the handbook of every *serious Catholic a revolution would occur in* the lives of Catholics that would set the world on fire." —Rev. James Gray, O.S.B.

Buy at Your Bookstore

ST. PAUL PUBLICATIONS
Gibralter 2-0047
Staten Island 14, N.Y.

The Commonweal's CHRISTMAS GIFT RATES
See order form on page 298

Craft of Fiction to determine the efficiency of novels." More enjoyable is the way Mr. Kunkel takes up the cudgels, without benefit of intermediary, against the "sophomoric provincialism" of the New York drama critics as evidenced in their judgments of *The Living Room* and *The Potting Shed*.

Mr. Kunkel undoubtedly deserves credit for being the first to point out Greene's curious penchant for putting his characters into a shed. "Put Greene's characters in a shed," observes Mr. Kunkel, "and they suddenly become ten foot tall. There they realize their potentialities for growth. . . ." He also suggests possibilities in the use of another critical gimmick. After quoting the two opening paragraphs of *This Gun for Hire* as an example of an impressive way to begin a novel, he goes on to comment on the effective openings of *Vanity Fair, Moby Dick, Anna Karenina, Jane Eyre,* and *Ulysses*. Ergo, what? And how about endings? Could any ending be more touchingly right than that of *The Power and the Glory?* This should surely bring to mind the endings of *Sons and Lovers, The Ambassadors,* and maybe even Dickens's two endings to *Great Expectations*. But then, what would Percy Lubbock have to say about such goings-on?

Play at Decadence

MAD SHADOWS. By Marie-Claire Blais. Translated from the French by Merloyd Lawrence. Little, Brown. $3.50.

By NORA MAGID

MISS BLAIS of Canada is said to claim that she finds comparison of herself with Miss Sagan of France invidious. Since she fails to announce with whom she might prefer to be grouped—like most writers of first novels she feels perhaps that she is *sui generis*—I retain the urge to classify her in that particular cult. She is surely one of the children who play at decadence. Certainly she bears no resemblance to the

THE KINGDOM OF HEAVEN IN PARABLES

by F. M. Moschner

A challenge to the modern Christian to see Christ as the center and life-giving source of the Church and to translate His doctrine into the activity of daily life. $4.75

THE WORD OF GOD

by Georges Auzou

A highly intelligible introduction to the Sacred Scriptures in which every reader—be he priest or layman, professor or student—can reflect on the nature of the Bible without having to do battle with technical terminology or a profusion of footnotes. $4.75

A TOUR OF THE SUMMA

by Msgr. Paul J. Glenn

A journey through the entire region of St. Thomas' thought, from beginning to end. A concise paraphrase of the *Summa Theologica*, Msgr. Glenn's book sacrifices neither the precision nor the clarity of the Angelic Doctor's master work. $5.00

THE MYSTERY OF MARY

by R. Bernard, O.P.

Father Bernard traces the mystery of Mary from the beginning of her life to her glorious coronation as Queen of angels and saints, and explains how Jesus is the source and pattern of the glory of Mary. $4.95

WITNESSES OF THE GOSPEL

by Henry Panneel

A narration of the principal events in the life of Christ, from Bethlehem to Calvary, by persons who participated in the events. $3.75

At your bookstore

HERDER OF ST. LOUIS

17 South Broadway

St. Louis 2, Mo.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Commonweal for Christmas

One gift subscription to The Commonweal costs $8. But during the Christmas season there is a reduction for multiple subscriptions, including your own new or renewal subscription, regardless of expiration date. Special Christmas rate for additional subscriptions: $6.50 each. (Outside U.S. and Canada, $2 a year extra.)

CHRISTMAS ORDER FORM

THE COMMONWEAL
386 Fourth Ave.
New York 16, N.Y. (Murray Hill 3-9685)

Please send The Commonweal for one year to:

NAME .....
STREET .....
CITY ..... ZONE..... STATE.....

NAME .....
STREET .....
CITY ..... ZONE..... STATE.....

MY NAME IS .....
STREET .....
CITY ..... ZONE..... STATE.....

☐ Send gift cards to me ☐ for me

$.....enclosed ☐ Bill me later

French-Canadian girls I myself knew when I was growing up in Quebec. If we stayed little girls for an incredible number of years, our French counterparts, isolated in their convents, were even more so. All of us, in our severe school uniforms, faces innocent of paint, went to segregated schools—separated from boys altogether, separated even from such bookish realities as psychology or sociology. Since we were not allowed to go to the movies until we were sixteen (the law generously permitted us to marry at twelve, but since we knew only other girls whom could we marry?) we were on the whole notoriously unsophisticated. Now comes a new vintage French Canadian. The voice of television and of the beatnik and of the Latin Quarter is heard in the land. Even anachronistic Quebec responds by losing some of its parochial flavor. A home-grown product like Miss Blais becomes possible.

When she first took a sample of her work to Father Levesque at Laval University, his reaction wisely was that she should go home and try her hand at a simple tale. One shudders a little nervously to imagine his feeling towards the book that resulted. *Mad Shadows* is a wild romance, compounded out of imagist poetry and youthful vapors. It is full of sighs and shudders and scornful laughs; it fairly crawls with the more obvious Freudian symbols. In New Yorkese, Miss Blais' characters are very sick indeed. They make the old fairy tales from which they are derived and in which it is currently fashionable to dig for nastiness look dreadfully wholesome. Beauty—Isabelle or Isa the Belle—is an emaciated contemptuous girl, so chewed up with envy of her sibling love-object that she is given to coy tricks like starving and burning him. Patrice, the beautiful beast and brother, is a mental deficient, enamoured of his own face. Enamoured also of his sister (Beauty and the Beast is not only turned topsy-turvy, it's also incestuous) and for good measure of his mother.

Isabelle, it is carefully explained, is really a masochist: that is why

Book Stores

NEW YORK, N.Y.

BARNES & NOBLE, INC.
105 Fifth Avenue, New York 3, N.Y.
Over 1,000,000 Used & New Textbooks of all publishers at reduced prices

PITTSBURGH, PA.

KIRNER's Catholic Book Store
309 Market Street
Pittsburgh 22, Pennsylvania
Phone: CO 1-2326 and 1-2327

SOUTH BEND, IND.

Aquinas Library & Book Shop, Inc.
A Non-Profit Corporation
108-112 East LaSalle
South Bend, Indiana
Mail orders welcomed
All the new and standard books—
Religious Articles—Prayer Books & Missals

ST. PAUL, MINN.

THE E. M. LOHMANN CO.
413-417 Sibley St. St. Paul 1, Minn.
Phone CApital 2-6801

ST. LOUIS, MO.

B. HERDER BOOK CO.
TWO STORES
15 AND 17 SOUTH BROADWAY
1007 OLIVE STREET
ST. LOUIS, MISSOURI

FRESNO, CALIF.

ACADEMY LIBRARY GUILD
Publishers and Booksellers
Agents for B.A.C.
and other foreign publishers
BOX 549, FRESNO, CALIFORNIA

College of Notre Dame of Maryland
Baltimore 10, Maryland
Conducted by the School Sisters of Notre Dame
Fully Accredited
Program leading to A.B. degree
Arts and Sciences
Teacher Training Pre-Medical
For catalog and further information address the Director of Admissions

JUST PUBLISHED . . .
Dom Hubert VanZeller's
Book of Private Prayer
. . . "solid gold."
—Msgr. John Kennedy
$3.25 at your local bookstore or write
Templegate Springfield, Ill.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE ENCOUNTER OF RELIGIONS

A dialogue between the West and the Orient with an Essay on the Prayer of Jesus

by Jacques-Albert Cuttat

Foreword by Dietrich von Hildebrand

176 pages, cloth **$3.50**

At your bookstore or

DESCLEE CO., INC.
280 Broadway
New York 7, N.Y.

she has the need to torture Patrice. When he does not eat for a week, . . when she skins him alive, etc., it hurts her more than it hurts him, because what she is really afraid of is losing him. (The reasoning is a little woolly, but colorful.) The mother of this cosy menage, Louise, has dyed hair, an unnatural and overpoweringly obsession with her beautiful beast of a son, a competitive drive against her ugly daughter, and, on the side, a bewigged and false-bearded lover, who sports a gold cane. When they are not all at table tearing bread in some terribly symbolic manner, or in bed brooding or making love, they are nearly always in tears. It is only when one of them is moaning like a stricken animal that the other who is at that moment involved can feel a rush of pure joy. When one's neck ("inviolate nape"—whatever that means) is laved in tears, one rejoices. Under such circumstances life is obviously difficult. Everyone therefore dies violently. Some by choice (à la Anna Karenina); some by circumstances not so choice (out of Dostoevsky and the darker Greek legends.)

There is this to be said for Miss Blais. The faint fragrance of self-consciousness, the autobiographic actuality or the projected wish that makes the work of Françoise Sagan or of Yael Dayen embarrassing is missing here. *Mad Shadows* is made up out of whole bookish cloth. It can bear no resemblance to anyone's life, either literally or symbolically. Further, a certain poetic felicity and a merciful sense of brevity are at least partially saving graces.

Classified

Irish Books and Gifts

• Books, Linens, Gifts, Catalogs
IRISH INDUSTRIES DEPOT, INC.
870 Lexington Ave., (near 65th) New York

Catholic Books

• CATHOLIC BOOKS, NEW and USED
Free Lists, Free Search Service
C. F. PETELLE, Box 289, Maywood, Illinois

Phonograph Record

• CHRISTMAS NOVENA RECORD, Holy Cross Choristers, St. Louis. $3.50. PIO DECIMO PRESS, St. Louis 15, Mo.

Oil Painting

• AUTHENTIC OIL PAINTING of Christ for sale. Photo submitted free. GLOUCESTER ARTS, P. O. Box 538, Gloucester, Mass.

Advertising

Classified

20¢ a word, 12 words minimum
Centered lines: $1.20 a line, 2 lines minimum.
Time discounts: 5% for 3 times, 10% for 7 times, 15% for 13 times.

Classified Display

$11.90 per inch, minimum.
Same time discounts.
Payable in advance except when ordered through recognized advertising agencies.

The Commonweal

386 Fourth Ave., New York 16, N.Y.
MUrray Hill 3-9685

REVIEWERS

Father Bernard G. Murchland, C.S.C., a frequent contributor, is a member of the faculty of Notre Dame College in Welland, Ontario.

Max Cosman writes frequently for a number of American critical and scholarly journals.

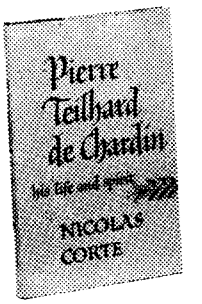
Ronald Gross is a member of the staff of the Fund for the Advancement of Education.

Philip Deasy, a regular contributor, is a member of the faculty of St. Peter's College, New Jersey.

Nora Magid is a member of the staff of *The Reporter*.

FROM MACMILLAN

PIERRE TEILHARD DE CHARDIN: HIS LIFE AND SPIRIT



NICOLAS CORTE

A fascinating account of this great man's years of study and scientific exploration, including an analysis of *The Phenomenon of Man.* $3.25

CHRISTIAN INITIATION

LOUIS BOUYER, C.O.

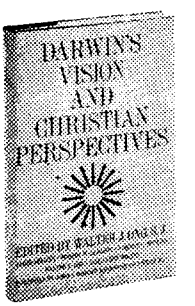
An invitation to explore the sources from which faith draws life. "... appeals to the total man, mind and heart."—*Commonweal* $3.25

SAINTS OF RUSSIA

CONSTANTIN DE GRUNWALD

A compelling, useful study of ten holy men of Russia. "... a vivid, correct, and concise picture."—*America* $3.50

DARWIN'S VISION AND CHRISTIAN PERSPECTIVES

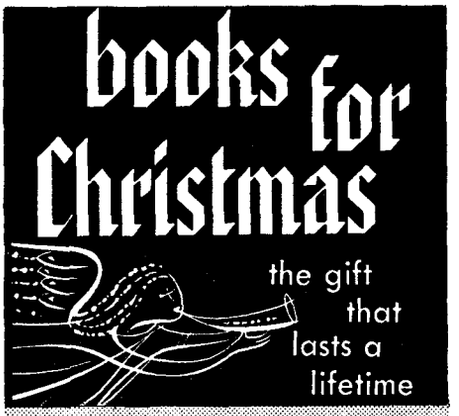


WALTER J. ONG, S.J., Ed.

Five famous and important thinkers reassess Darwin's impact on the development of modern ideas. The best in current thinking on a recurringly controversial subject. $4.00

The Macmillan Company
60 FIFTH AVENUE, NEW YORK 11, N.Y.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



THE KNOX MISSAL

The most complete and up-to-date Latin-English Missal in existence, fully revised in conformity with the latest decrees and newly rendered into modern English. Printed in red and black throughout in true liturgical style. Available in three beautiful bindings.

Leatherette, red edges $8.50
Grained Leather, gilt edges $12.50
Morocco, gilt edges $15.00

ORIGINS OF THE MODERN ROMAN LITURGY

The Liturgy of the Papal Court and the Franciscan Order in the Thirteenth Century

by S.J.P. Van Dijk and J. Hazelden Walker

Two experts in the field present the results of new research into the liturgy of the Lateran palace and the growing Franciscan Order. Customs and changes, action and reaction, are set against the ideas current among monks and clergy, popes and papal chaplains, friars and faithful, saints and heretics. **$10.50**

A PARTRIDGE IN A PEAR TREE

A Celebration for Christmas

Edited by Neville Braybrooke

A magnificent Christmas anthology containing selections by Dylan Thomas, Muriel Spark, Max Beerbohm, Katherine Mansfield, T. S. Eliot, Virginia Woolf, D. H. Lawrence, and many, many others. Beautifully decorated with line drawings and full-color illustrations, *A Partridge in a Pear Tree* will make an ideal Christmas gift. **$4.75**

YOUTH BEFORE GOD

by William L. Kelly, S.J.

"A refreshingly new approach in prayer books . . . There is a lyrical beauty in the language which should have a special appeal to older youths. Twenty artistic photographs also add to the book's unusual quality."—*The Catholic Standard.* **$2.75**

FATHER MATEO SPEAKS TO PRIESTS

On Priestly Perfection

by Mateo Crawley-Boevey, SS.CC.

Translated by Francis Larkin, SS.CC.

Sympathetic, yet convincing conferences to priests by Father Mateo, the dynamic preacher who brought the message of the merciful love of the Sacred Heart to almost every country in Europe, the Orient, North and South America. **$3.75**

CHILDREN AND THE PRIEST AT MASS

by Hubert McEvoy, S.J.

A sensible guide to the part which children can play in the celebration of the Mass. Father McEvoy explains the essential meaning of the actions and gestures of the Mass, thus giving to children in their formative years a rich nucleus of spiritual knowledge. *Illustrated.* **$1.50**

THE LETTERS OF NICODEMUS

A Novel by Jan Dobraczynski

A fictional account of the impact of the life and ministry of Jesus Christ upon one of the lesser New Testament characters. Written by one of Poland's leading contemporary novelists, *The Letters of Nicodemus* is a book with a profound religious sense and breadth of imagination. **$3.95**

THE SPIRITUAL TEACHING OF THE NEW TESTAMENT

by Jules Lebreton, S.J.

Translated by James E. Whalen

Guided by the same method which he so successfully applied to the theology of the Trinity, Father Lebreton here presents the essentials of ascetical and mystical theology in its origin, in the New Testament. **$5.50**

LITURGICAL HANDBOOK FOR HOLY MASS

by Dr. Johannes Baur

Translated by Rev. David Heimann

A complete study of the Mass incorporating all the latest liturgical reforms. Each part of the Mass is explained according to its historical development, its meaning, and its rubrics. **$2.95**

THE CHURCHES AND THE CHURCH

by Bernard Leeming, S.J.

Father Leeming examines the nature and origins of the ecumenical movement, the obstacles and difficulties connected with its progress, Catholic and non-Catholic attitudes toward it, and its benefits and defects. **$6.50**

EASTERN CATHOLIC LITURGIES

by Rev. Nicholas Liesel

Photographs by N. Makula

A beautiful album of 114 photographs with accompanying text illustrating the rich diversity of the Eucharistic celebration among the various Eastern Catholic Churches. **$4.95**

WHAT IS AN ECUMENICAL COUNCIL?

by Msgr. Thoralf T. Thielen

A popular guide to the forthcoming Ecumenical Council. Who will attend? How will it be organized? What is it likely to discuss? Monsignor Thielen answers these questions and, in addition, provides a clear synopsis of the history of the Church's past councils. **$3.25**

THE MONKS OF QUMRAN

The People of the Dead Sea Scrolls

by Edmund F. Sutcliffe, S.J.

Translating directly from the Dead Sea Scrolls, Father Sutcliffe investigates the men of Qumran as a religious community. ". . . for solid scholarship and an illuminating and reliable account of the Qumran community, the reader cannot do better than turn to this book."—*The Times Literary Supplement* (London) *Illustrated.* **$5.50**

CATHOLICS AND PROTESTANTS: Separated Brothers

by Léon Cristiani and Jean Rilliet

Translated by J. I. Holland, S.J. and G. V. Tutungi, M.A.

Two distinguished theologians—one a Catholic, the other a Protestant—discuss, in a series of letters, the differences which divide them and the means to a closer union in common charity. **$3.95**

HERE I AM, LORD

by G. Vauthier

Illustrated by J. and S. Boland

Children will love this delightful collection of psalms—selected and rendered especially for them. The wonderful color illustrations help to make this the perfect gift for a favorite young friend. **$3.00**

THE SUFFERINGS OF OUR LORD JESUS CHRIST

by Father Thomas of Jesus, O.S.A.

A newly-edited version, in handy missal size, of a spiritual classic not available in English for over a hundred years. The author considers all the mysteries of the earthly life of Christ and reflects in each upon the suffering which it contained. **$5.75**

MARTIN LUTHER AND IGNATIUS LOYOLA

Spokesmen for Two Worlds of Belief

by Friedrich Richter

Translated by Rev. Leonard Zwinger

A comparative study of the two outstanding and dynamic figures of the Reformation. The author clears away the numerous misconceptions surrounding the lives of these men. **$3.75**

wherever good books are sold

THE NEWMAN PRESS

Westminster, Maryland

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED